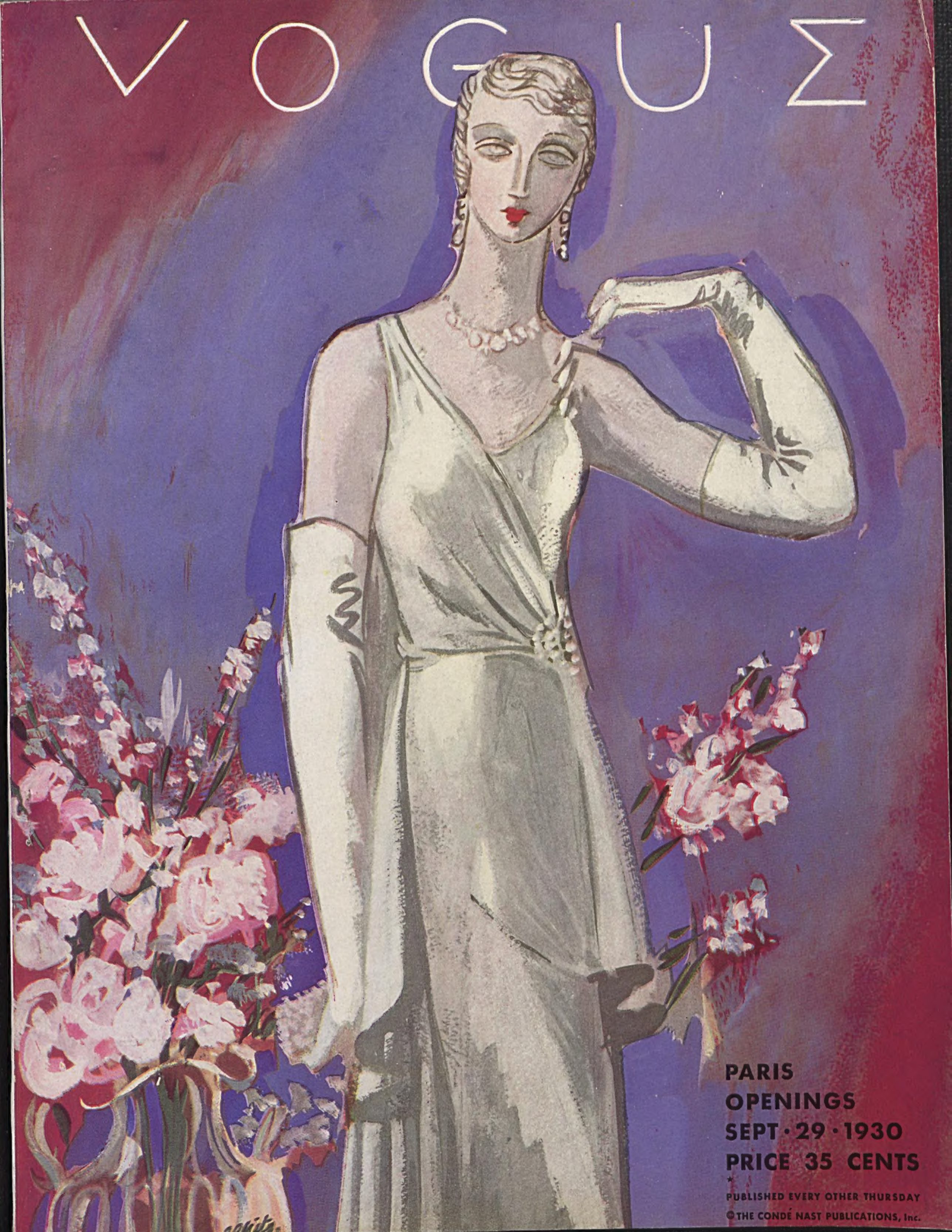
VOGUE



PARIS
OPENINGS
SEPT · 29 · 1930
PRICE 35 CENTS

★

PUBLISHED EVERY OTHER THURSDAY

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presto... ONE ROOM *is so easy to right*

THIS YEAR, begin with the bathroom when you start sprucing up. Here's where a person *simply mustn't* seem careless. And here's where a few small dollars—plus a dash of good taste—fairly flood the scene with bright, original beauty. * A single ensemble set of matched bath towels, face towels, wash cloths and bath mat dresses up the whole room, in a minute. You will want extra towels, too, other colors in the same smart design, or other designs in the same soft color—unless you live as lonely as a hermit mouse. You can have formal flowers, arrowheads, cloud and star effects—and so on, in six lovely lingerie shades. Whatever you pick, the result is caressing. * These towels are silken soft, yet scrub tough . . . so fair but not so frail! Longer, finer cotton fiber and most precise weave lend them a luxury all their own—and give them longer life. Any Cannon towel is thirstier than others in its class, costs less and wears better. These facts have been proved many times, by impartial tests. * Even the all-color, modernized styles are thrifty as well as thrilling. Depend on the Cannon label to point out towel quality and character at common-sense costs. . . . Cannon Mills, Inc., 70 Worth St., New York City. *Makers of* CANNON LAVENLAWN, *the world's finest sheet—using long-staple Egyptian cotton.*



THESE ARE THE CANNON TOWELS *that captivated Fifth Avenue. They come in all-over colors and modernized designs—with wash cloths and bath mats to match. They have two right sides, both equally decorative. New colors are maize, jade, orchid, peach, rose, turquoise—guaranteed fast. Typical Cannon values—59c and more for the bath towels. (Cannon towels may be had in other styles, to suit any taste, at prices from 25c to $2.50.)*

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Small squares of fabric were cut from a number of towels, using similar grades made by several manufacturers. Then laid carefully on the surface of water in a large glass. The Cannon materials soaked up moisture and sank to the bottom almost at once. Others took much longer—in some cases as much as ten minutes more. Cannon towels are more efficient in use and dry sooner on the rack. They are the world's thirstiest towels.





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FIFTH AVENUE & 37TH STREET
NEW YORK



CARON CORP., 389 FIFTH AVE., NEW YORK

VOGUE
September 29th, 1930

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Vol. 76, No. 7
Whole No. 1396



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Shoes designed with the finesse and in the good taste that have a direct relation to Bonwit Teller clothes.

Chic for dancing feet . . . an imported dance sandal of crepe de chine in white (to be tinted) or black combined with gold or silver kid.

Dance Sandals . . . 18.50 to 35.00

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Chiffon and Lace for Sunday Night by CAROLYN



For the new, softer smartness the vogue turns to chiffon and lace. This *Carolyn Mode*, after Irene Dana, falls to the flattering ankle length achieving a silhouette as gracious as the hospitality of the Sunday night and other semi-formal occasions for which it is designed. The new notes are used in *Carolyn's* own exclusive way, of course, since the *Carolyn* fashion committee of nationally known stylists maintains, always, a distinctive standard of individuality in style for all the lovely creations that are given the *Carolyn* label.

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It's a Best fashion!



8.50

BROWN
BLACK
GREEN
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Headsizes 6½ to 7¼

THE name implies exactly what this new hat will do without breaking the felt, or spoiling its shape. Stow it away in your suitcase, your golf bag, yes, even your handbag! For it is creased to fold correctly, perfectly flat. And when worn the creasing lends decoration to the crown. You can turn the brim up, as the English girls do, or down as the French girls do, or jauntly turned completely back, as the American girls do. It's a knockout no matter how you wear it.

Best & Co.

FIFTH AVENUE

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FRANKLIN
SIMON & CO.

Presents

A
Romantic
Frock

of

CELANESE
TAFFETA



The quaint, old-fashioned-bouquet design gives demure charm to a youthful dance frock of Celanese Taffeta. Franklin Simon & Co., Individual Dress Shop for Misses.

With the rustle of taffeta again in high fashion, the romantic frock assumes its modern role in Celanese. To the revival of the picturesque silhouette, the luxurious, crisp texture of Celanese Taffeta contributes a new quality of suppleness and grace, as well as serviceable features of unusual merit. Fabrics of Celanese have a unique appeal because they are free from loading . . . do not shrink or stretch . . . are not harmed by perspiration . . . and retain their full beauty of texture and clear, rich colors through repeated cleanings.

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Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City.



MISSES' NEW Bramley* COATS

SET THE 1930-31 COAT FASHIONS

BRAMLEY FASHIONS ARE ORIGINATED AND PATENTED BY FRANKLIN SIMON & CO.



The Bramley Coat with Beaver or Persian Lamb

Upper — The large shawl collar and new swirl cuffs of this Bramley coat may be either of beaver or Persian lamb as in the picture. The slim, semi-fitted lines are an exclusive Bramley feature. Tailored of fine kashmir in black, brown, green, blue, wine, red or tan with beaver fur or in black, wine, red or green with Persian lamb. Satin lined; warmly interlined.

145.00 . .

The Bramley Coat lavish with Fine Squirrel Fur

Lower — The slim, semi-fitted lines of the new Bramley coats give the smartest and most wearable silhouette in years. This has besides, a huge shawl collar and above-the-elbow cuffs of squirrel fur. Black, blue, green or red with gray squirrel; black, brown or blue with blue fox dyed squirrel or tan with mink dyed squirrel. Silk lined; warmly interlined.

90.00 . .

Sizes 14 to 20 years — Also size 31 for Small Women

Franklin Simon & Co.

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INDIVIDUAL COAT SHOP FOR MISSES . . . . . THIRD FLOOR

KNOX gives the flattering brim a new CONTOUR

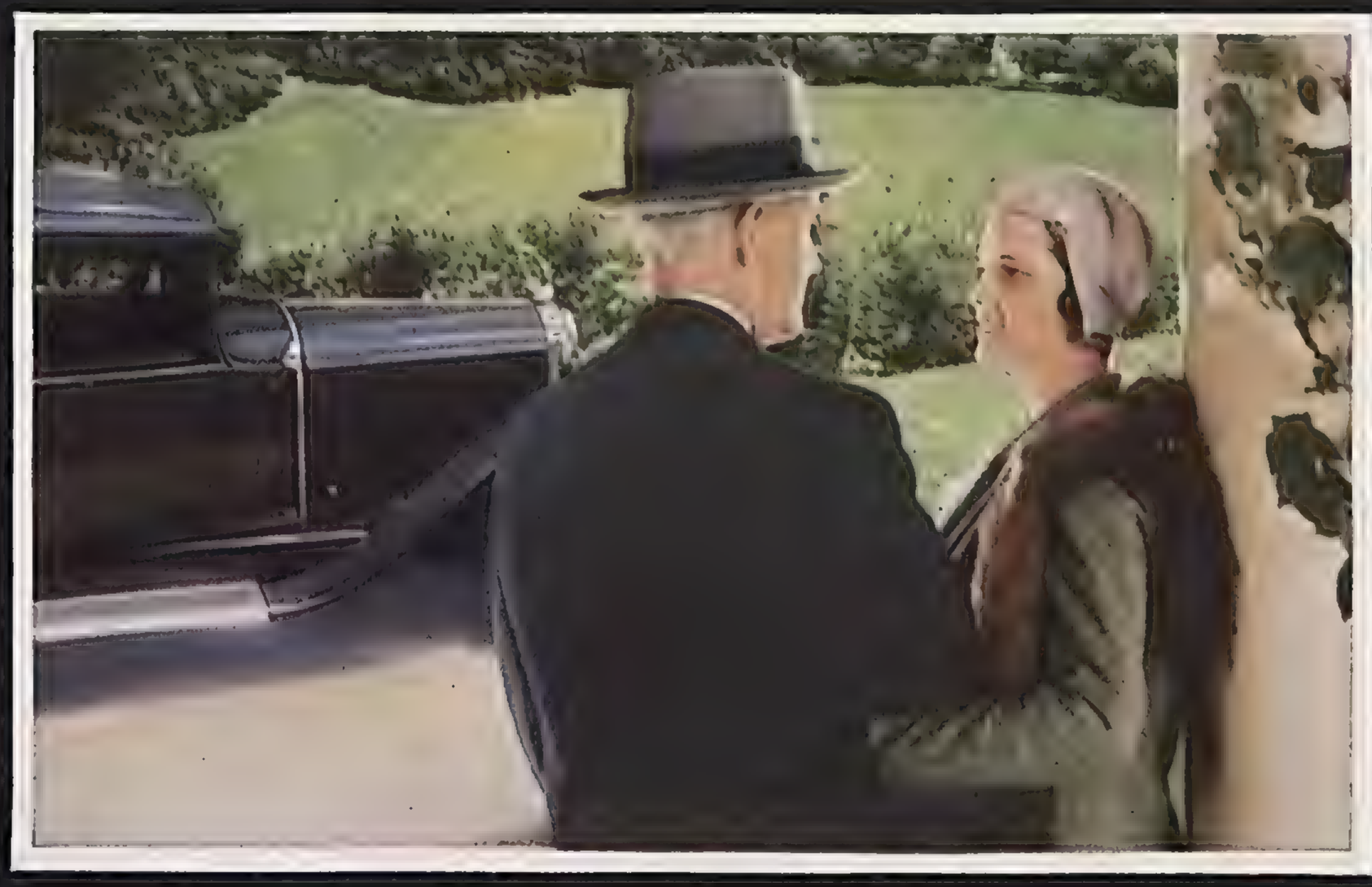
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● in New York Knox Hats for both men and women can be secured at the Knox shops conveniently located at 711 Fifth Avenue, 452 Fifth Avenue, 161 Broadway, the Roosevelt Hotel, and in the Paramount Building, and in smart shops cross-country-wise.

PHOTO BY WYNN



KNOX FELT HATS FOR WOMEN COMMENCE AT TEN DOLLARS · CATALOG OF CORRECT KNOX RIDING HATS FOR WOMEN ON REQUEST



Like Youth . . . those who bought the first cars are buying the Buick Straight Eight now!

Fashionable Youth and discerning Age agree whole-heartedly on the extra goodness of the new Buick Straight Eights. With their new Valve-in-Head Straight Eight Engines, new Syncro-Mesh Transmissions and new Insulated Bodies by Fisher, these new Buicks combine beauty, performance and dollar-value which appeal to old and young, to men and women alike. It is difficult to imagine a car that could perform so smoothly and powerfully—shift so silently—and hold the road so perfectly as The Eight as Buick Builds It. This is the verdict of the elder generation and of the new. And they are confirming it by purchasing more Buick Straight Eights than any other car in Buick's wide price range!

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THE EIGHT AS BUICK BUILDS IT

WHEN BETTER AUTOMOBILES ARE BUILT . . . BUICK WILL BUILD THEM

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It is now available in Hosiery Departments of leading stores not only to aid you in the selection of correct hosiery colors, but in the selection of the colors for frocks, hats, shoes and bags.



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PATENT SHINES BY CONTRAST

Black patent when combined with black suede is a shining example of the new interest materials assume when they agree to disagree. The patent gleams brighter. The suede deepens its richness. The elegance of these materials... the longer lines characteristic of the new footwear and the importance now placed upon decorations at the back... make the MARICE by Walk-Over, a shoe that will meet the increased formality of the daytime mode. It is illustrated as worn with an ensemble that contrasts jacket and muff of shining galyak fur against a frock of dull-finished woolen. Besides black suede with black patent the MARICE combines dull black kid with gun-metal silk kid; dark brown suede with brown silk kid. Each is priced at $13.50.





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Our booklet of ensemble footwear will be sent on request



STYLE 2049

A classic oxford of imported dark brown calfskin trimmed with genuine alligator skin . . . tapering solid leather heel. The mode for afternoon.

There are at least 30 new styles in the Stetson Fall exhibit.

A foot from Paris

You peruse the smart pages of Vogue . . . tea gowns by Chanel . . . tailored woollens by Patou . . . chic, gracious street costumes by Agnes. But where on this side of the blue Atlantic, you naturally ask, may one procure those smart, sophisticated shoes that harmonize impeccably with the classic afternoon creations of Parisian couturiers? At gracious Stetson Shops and Agencies . . . for the talented Stetson Paris staff has sent on 5-day flyers those models for daytime wear which the fashionables have approved . . . not the novelties but the dignified creations that have that inexpressible "It" . . . Stetson craftsmanship interprets and refines them . . . and your foot inherits the Paris of Vogue on a suave, gentle American last! At prices that respect modest budgets. The Stetson Shoe Company, Inc., South Weymouth, Mass.

STETSON SHOES





"COQUETTE," illustrated

SALLY MILGRIM interprets Fashion's latest mood when she sponsors just the merest suggestion of a front brim in charming "Coquette," developed in Super-felt. In careful modeling of crown and in the snug fitting of its nape-of-the-neck lines, "Coquette" reflects authoritative origin.

"Coquette" may be accurately fitted in your exact head size.

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what a torrent of talk!

Stetson hats for women!... Charming little impudent hats. Hats of gracious line. Subtle knowing hats, to frame a sophisticated face or a calm brow. For travel, for town, for tea, for sports. Here at last is a hat whose lines, whose style were established in the first stages of construction. A smart hat, a beautiful hat, and one that stays young. From $7.50 to $40. John B. Stetson Company, 358 Fifth Avenue, New York. Philadelphia, London, Paris.

Stetson

CREPE BROADCLOTH AND CARACUL IN THE FALL SUIT, WITH PEPLUM





All the graciousness of the tea hour is expressed in this three-piece suit of Botany "Imperata". The caracul shawl collar and flared peplum... the eggshell satin lining that matches the rich blouse... the luxurious texture of the fine crepe broadcloth... create a formal ensemble in the current mode for afternoon.

"Fabric by Botany" assures the garment's style.

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THE HOUSE OF MIRANDE

THERE I was, in a crowded room, with not a chair left free, and the mannequins were still "passing" the dresses. Yet, I had carefully chosen five-thirty in the afternoon, in the hope of finding the salons empty and every one free, ready to be interviewed.

"For the fifth time this afternoon, we are showing the collection," one *vendeuse* told me. "But, anyway, you won't see Madame Alice to-day. Only next week will she be back from Spain, where she is showing her collection to the Queen and the Infantas and to her clients of the Spanish aristocracy." "And I advise you to see her," added Madame Mirande, "for she is the soul of this house. All I do is to assume the administrative work."

I looked about the low-ceilinged, spacious room, with its fine old furniture, the soft, warm colouring of carpets and upholstery, and charming old (Continued on page 16c)

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MARTIAL ARMAND
10, Place Vendôme 10
13, Rue de la Paix - Paris
19, Albemarle Street
London W.1.

HOUSE OF MIRANDE

(Continued from page 16b)

prints on the quiet grey walls, and sensed the underlying tradition and tranquillity of this busy place. Madame Mirande had been far too modest about her own share in creating the atmosphere and bringing about the success of the establishment. It was she who first opened and installed the two rooms on the second floor at 22 rue de la Paix. There, she intended to sell the jerseys and *tricots* made by her own mills—and this, by the way, accounts for the fact that so many of the woollens used in her collections are exclusive jerseys.

After a while, her sister, Madame Alice Bellier, who had long been a *vendeuse* in the *couture*, came to help her, planning to sell, not only the jerseys, but models for sports wear, made up in them.

"And then it all happened, nearly *malgré moi*," Madame Alice explains to me the following week. "Before I was ready to create any model, some of my best clients came to visit me. As fate would have it, they were more interested in court dresses than in clothes for sports. And, after all, so was I. Who could have resisted the lovely Marquise de la Romana when, first of all, she came to me for a *manteau de cour?* Then came the Duchesse d'Albe, also wanting a costume for court, and then Mademoiselle de Alcorta, in need of a wedding gown." Thus were originated the two features that went far to establish the fame of the Maison Mirande—the *grande robe* —an evening or a court dress—, and the wedding ensemble.

Our interview must soon come to an end, for a tall, slender woman has just entered the room and is asking for Madame Alice. I recognize Ida Rubinstein, one of Madame Alice's favourite clients, whom she greatly admires for her taste and individuality.

I want to ask a few more questions, and I notice a very pretty woman (Continued on page 98)

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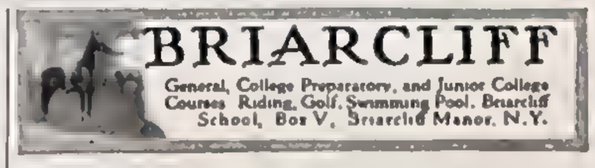
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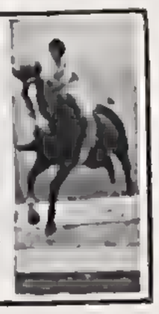
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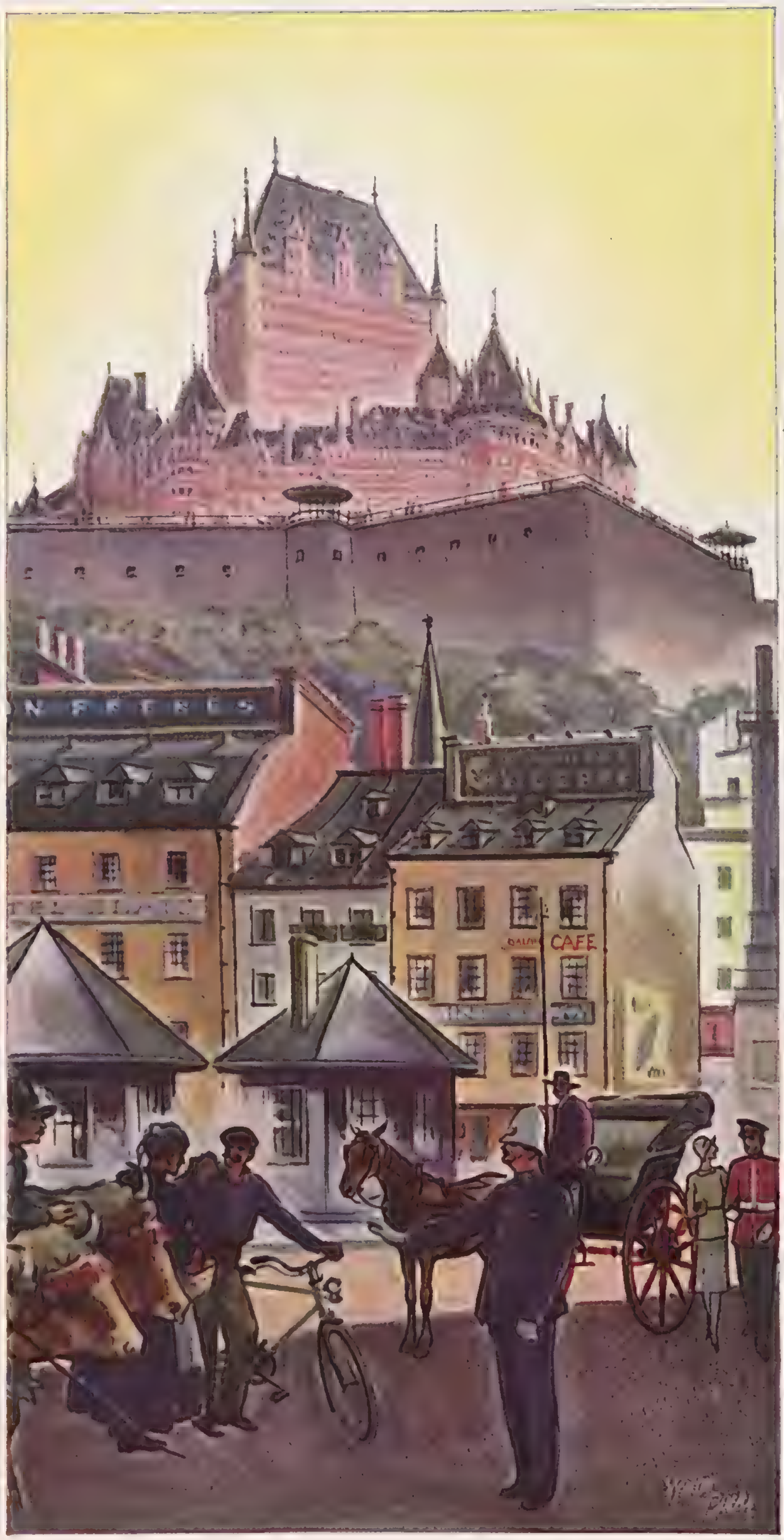
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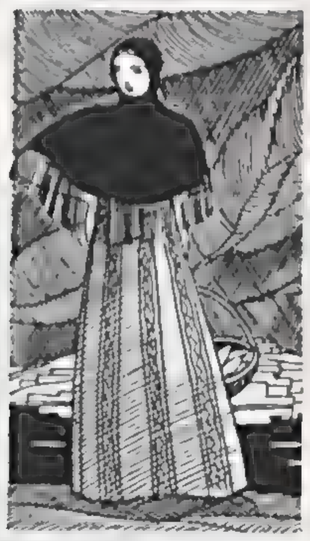
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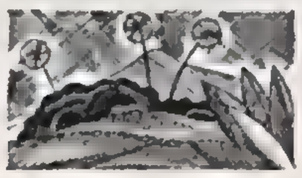
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SOCIETY

BIRTHS

NEW YORK

Bates—On August 11, to Mr. and Mrs. J. Grenville Bates, junior (Victoria Frelinghuysen), a son.

Bolton—On August 17, to Lieutenant Alfred Johnson Bolton, U.S.N., and Mrs. Bolton (Ida Black), twins.

Hooper—On August 6, to Mr. and Mrs. Robert Hooper (Isobel Parkenson), a son.

Palmer—On August 11, to Mr. and Mrs. J. Culbert Palmer (Katherine Post), a son.

Riegel—On August 5, to Mr. and Mrs. G. Frederic Riegel (Ruth Murray), a son.

Snell—On August 18, to Mr. and Mrs. Lawrence W. Snell, junior (Dorothy Donaldson), a son.

BALTIMORE

Hall—On August 9, to Mr. and Mrs. Arthur H. Hall, junior (Barbara Forbes), a son.

PHILADELPHIA

Byers—On July 31, to Mr. and Mrs. William C. Byers (Caroline Lynch), a daughter, Barbara Caroline Byers.

Myers—On August 2, to Mr. and Mrs. Charles Myers (Gertrude J. Hearne), a son.

WASHINGTON

Hurley—On August 18, to Mr. and Mrs. Patrick J. Hurley (Ruth Wilson), a daughter.

DEATHS

NEW YORK

Davis—On August 13, Doctor Asa Barnes Davis, father of Asa B. Davis, junior.

Floyd-Jones—On August 20, Edward H. Floyd-Jones, husband of Edith Carpenter Floyd-Jones.

Milburn—On August 11, John George Milburn, husband of the late Mary Stocking Milburn.

Pope—On August 18, Mary Pope, daughter of Mr. and Mrs. J. Russell Pope.

Suydam—On August 10, Walter Lispenard Suydam, husband of Jane Mesier Suydam.

BALTIMORE

Wick—On August 8, Myron C. Wick, junior, husband of Frances Todd Wick.

PHILADELPHIA

Patterson—On August 18, Charles L. Patterson.

SAN FRANCISCO

Phelan—On August 7, James D. Phelan, brother of Mary Phelan.

WASHINGTON

Law—On July 12, Elizabeth Mann Law, daughter of Mr. and Mrs. F. Marion Law.

ENGAGEMENTS

NEW YORK

Batterman-Bullock—Miss Marian Gardiner Batterman, daughter of Mr. and Mrs. Henry Lewis Batterman, to Mr. Horace Ridgley Bullock, son of Mrs. Horace Bullock, of Philadelphia, Pennsylvania.

Batty-Gillette—Miss Barbara Carol Batty, daughter of Mrs. Nelly B. Batty, to Mr. William N. Gillette, son of Mr. and Mrs. Leon N. Gillette.

Gillespie-Ross—Miss Eleanor Samson Gillespie, daughter of Mr. and Mrs. John Thomas Gillespie, to Mr. Leland Hamilton Ross, junior, son of Mrs. Burke Ross.

Logan-Nichols—Miss Emily Logan, daughter of Mr. and Mrs. Frank Puryear Logan, of Kansas City, Missouri, to Mr. Frederick Humphrey Nichols, son of Mr. and Mrs. Humphrey Turner Nichols.

Patten-Bull—Miss Frances M. Patten, daughter of Mr. and Mrs. Henry A. Patten, to Mr. E. Myron Bull, son of Mr. and Mrs. Ernest Myron Bull.

Roe-Adams—Miss Sylvia C. Roe, daughter of Mr. and Mrs. Alexander Vinton Roe, to Mr. John Adams, son of Mr. and Mrs. Francis Willard Adams, of Montclair, New Jersey.

Weld-Crawford—Miss Anne King Weld, daughter of Mrs. Edward M. Weld, to Mr. William Crawford, junior, son of Mr. and Mrs. William Crawford.

Wyckoff-Gregg—Miss Virginia Wyckoff, daughter of Mrs. Walter C. Wyckoff, to Mr. David Gregg, third, son of Mr. and Mrs. David Gregg, junior.

BALTIMORE

Sullivan-Harwood—Miss Marguerite Sullivan to Mr. James K. Harwood, son of Mr. Stephen P. Harwood.

PHILADELPHIA

Watts-Tracy—Miss Emily Pepper Watts, daughter of Captain William C. Watts, U. S. N., and Mrs. Watts, to Mr. Ernest Bell Tracy.

Wentz-Wainwright—Miss Mary Douglas Wentz, daughter of Mrs. Daniel B. Wentz, to Mr. T. F. Dixon Wainwright, son of Mr. and Mrs. Clement Reeves Wainwright.

Ziegler-Easby—Miss Marilla D. Ziegler, daughter of Mr. and Mrs. Carl L. Ziegler, to Mr. Dudley Tate Easby, junior, son of Mr. and Mrs. Dudley Tate Easby.

ENGAGEMENTS—Continued

SAN FRANCISCO

Flood-Stebbins—Miss Mary Emma Flood, daughter of Mrs. James L Flood, to Mr. Theodore Ellis Stebbins, son of Mr. Theodore Stebbins, of New York.

WEDDINGS

NEW YORK

Ayer-Jenney—On September 20, in Saint Luke's Church, East Hampton, Long Island, Mr. Frederick Ayer, second, son of Doctor James C. Ayer and Mrs. Ayer, and Miss Betty Jenney, daughter of Mr. and Mrs. William Sherman Jenney.

Betts-Lewis—On September 6, Mr. William Edward Betts, son of Mr. and Mrs. William T. Betts, of Lock Haven, Pennsylvania, and Miss Durand Lewis, daughter of Doctor William Mather Lewis and Mrs. Lewis.

Crabbe-Watts—On August 30, Mr. Thomas Mackey Crabbe, son of the late David Crabbe and Mrs. Robert Hubbard Gould, and Miss Idoline Lochrane Watts, daughter of Mr. and Mrs. Harry Dorsey Watts.

Geddes-Dougherty—On August 12, Mr. James Peter Geddes, second, son of the late Peter Geddes, and Miss Lisa Dougherty, daughter of Mr. and Mrs. Paul Dougherty.

Hall-Blodgett—On September 13, Mr. Livingston Hall, son of Mr. and Mrs. James Parker Hall, and Miss Elizabeth Blodgett, daughter of Mr. and Mrs. Thomas Harper Blodgett.

Hanger-Yandell—On August 28, Mr. William Arnold Hanger, son of the late Mr. and Mrs. Harry Baylor Hanger of Richmond, Kentucky, and Miss Hope Gay Yandell, daughter of Mrs. Lunsford Pitts Yandell.

Purdey-La Boyteaux—On August 28, Captain James Alexander Purdey and Miss Mary Stewart La Boyteaux, daughter of Mr. and Mrs. William H. La Boyteaux.

Sherman-Van Rensselaer—On September 16, Mr. John Taylor Sherman, second, son of Mrs. Frederick Deming Sherman, and Miss Barbara Van Rensselaer, daughter of Mr. Kiliaen Van Rensselaer.

BOSTON

Baldwin-Rantoul—On September 13, Mr. Sherman Baldwin, son of Mr. and Mrs. Henry de Forest Baldwin, of New York City, and Miss Harriet Rantoul, daughter of Mrs. Lois Burnett Rantoul.

Vaughn-Martin—On June 23, Mr. George Cutts Vaughn, junior, son of Mr. and Mrs. George Cutts Vaughn, and Mrs. Katherine Wright Martin, daughter of Mrs. Julian Vallette Wright.

CHICAGO

Dodd-Fentress—On August 11, Mr. Burwell Dodd, son of Mr. and Mrs. Edward H. Dodd, and Miss Mary Fentress, daughter of Mr. and Mrs. Calvin Fentress.

DETROIT

Buhl-LeGro—On September 27, Mr. Arthur H. Buhl, junior, son of Mr. and Mrs. Arthur H. Buhl, and Miss Katherine LeGro, daughter of Doctor Albert L. LeGro and Mrs. LeGro.

Clarke-Banks—On August 23, Lieutenant Logan Clarke, U.S.A., son of the Hon. Norborne R. Clarke and Mrs. Clarke, and Miss Ruth Stuart Banks, daughter of Mr. and Mrs. Noble C. Banks.

Peirce-Griffith—On September 20, Mr. Robert Thomas Burbank Peirce, son of Mrs. Anna A. Peirce, of Boston, Massachusetts, and Miss Nancy Bird Griffith, daughter of Mr. and Mrs. Harry William Griffith.

Stockwell-Burgess—On September 6, Mr. Benjamin Wiley Stockwell, son of Doctor Glenn Wiley Stockwell and Mrs. Stockwell, and Miss Katherine Elizabeth Burgess, daughter of Doctor Claude George Burgess and Mrs. Burgess.

Wiley-Marshall—On September 17, Mr. George Stearns Wiley, son of Mr. and Mrs. George Wiley, and Miss Helen Elizabeth Marshall, daughter of Mr. and Mrs. George Tyler Marshall.

SAINT LOUIS

Whittemore-Hallett—On August 21, Mr. Wayman Whittemore, son of Mr. and Mrs. Robert Blackwell Whittemore, and Miss Mary Scudder Hallett, daughter of Mrs. Ellis Archer Hallett.

WEDDINGS-TO-COME

NEW YORK

Graves-White—On October 9, Miss Jean Stevenson Graves, daughter of Mr. Edward Hale Graves and the late Jean Graves, to Mr. W. Holden White, son of Mr. and Mrs. Windsor White, of Cleveland, Ohio.

Potter-Ladd—On December 6, in Saint Bartholomew's Church, Miss Natalie Potter, daughter of Mrs. Nathaniel Bowditch Potter, to Mr. William C. Ladd, son of Doctor Louis William Ladd and Mrs. Ladd, of Cleveland, Ohio.

PHILADELPHIA

Howell-Brown—On October 1, Miss Mary Maude Howell, sister of Mr. Joshua Z. Howell, to Mr. Guy Estey Brown, of Germantown, Pennsylvania.



Henry Waxman

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NEW YORK CHICAGO

PARIS OPENINGS

COVER DESIGN BY BENITO

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VOGUE

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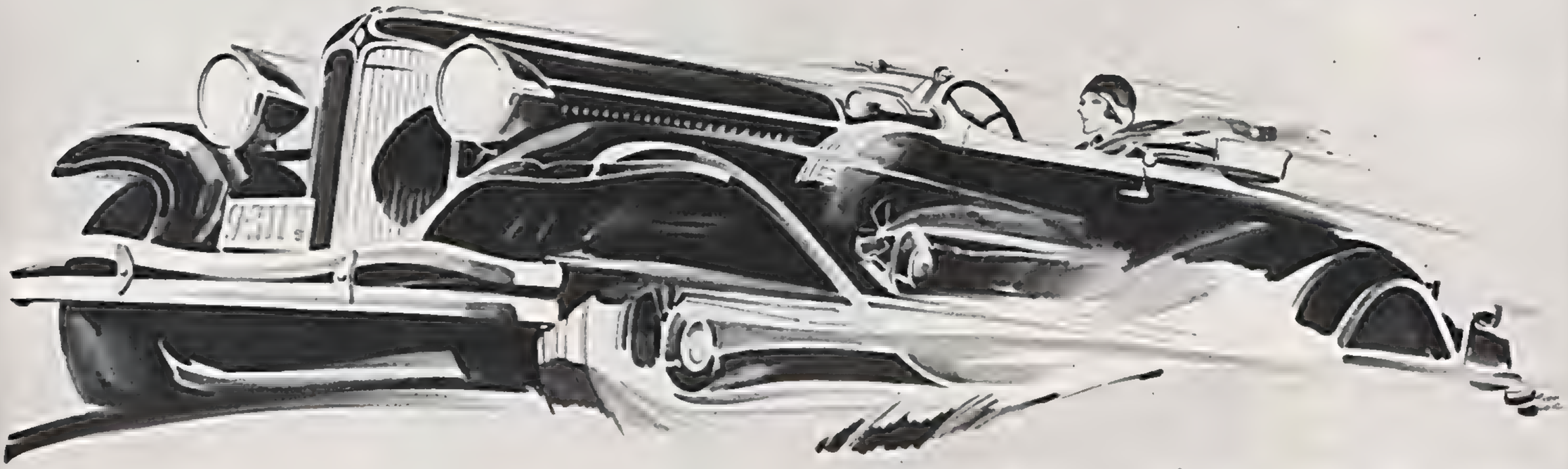
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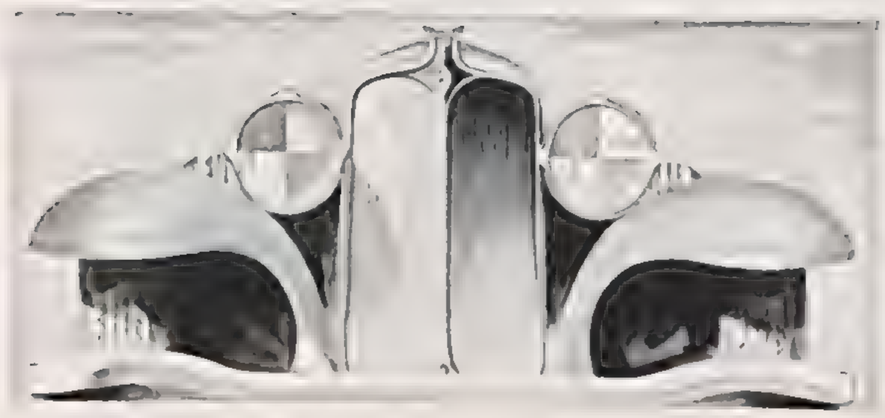
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VOGUE'S-EYE VIEW OF THE MODE

WE SHALL have a mode of elegance and great variety, Vogue predicted in the summer, and here it is—a spirited fashion, ready to catch any new feeling in the air, full of life, charm, and fantasy; disdainful of the outworn uniform, individual and aristocratic; experimental, but assured, bowing to no fixed rules. A fashion so rich in inspiration and so well founded on perfect proportions that it can trust its own fancies and create according to its very feminine sense of allure, handling with assurance such elements as diversity, complication, asymmetry, and contrast. The new fashion suggests a collection of fireworks. Some rockets—that is to say some ideas—merely smoulder and never ignite. They are too extreme, too much inspired by the old and buried periods, too inadequate to modern types and modern life. Others flash brilliantly at the beginning, but fizzle out into nothingness. At least, they caught our attention. They were not altogether prepared for life, but they suggested possibilities. At last, the best ideas, the best rockets, spring high into fashion's sky and burst into glamorous stars; they are altogether new, becoming, smart, perfectly carried out and expressed. Women gaze at them with excitement. They admire them, and as they are, after all, really fashionable clothes, women will order them, wear them, and know themselves beautiful.



STEICHEN

MRS. SHELDON WHITEHOUSE

Mrs. Whitehouse, the wife of the Minister to Guatemala, flew recently from Guatemala to New York to be with her two young sons and her daughter, who were visiting her mother, Mrs. Charles B. Alexander. Since then, they have all returned to their new home in Central America. Mrs. Whitehouse, formerly Miss Mary Alexander, is the sister of Mrs. Arnold Whitridge and Mrs. Winthrop Aldrich

IMPRESSIONS

OF THE WINTER MODE IN PARIS

COLOUR. Contrast. Curves. Fashion reflecting the aesthetic revolution in a mode of great diversity. Our eyes opened to possibilities of beauty we had long ignored. It is smart to be pretty, and individuality is no longer a sin.

Deep sapphire-blues, deep emerald-greens. Red in all its flaming and sombre shades. Browns. Colours that melt into black; palest aquarelles. These equally good at any time. Turquoise constantly recurring for daytime wear, and aquamarine a lovely evening shade. All the warm tints of orange and ochre and rust. The combination of dark brown and pale blue.

Colour playing against colour, light playing against dark, fabrics against fur, a figured woollen against a plain. A coat in vivid colour with its black dress, a green-and-white striped blouse with a dark brown suit. An afternoon dress of shell-pink crêpe under a wintry black coat. Over a black velvet evening dress, a cape of aquamarine faille. Fur godets on black broadcloth, tulle godets in a velvet evening dress. Lamé for casual evening wear, and broadcloth contributing new formality to a dress for afternoon. A jersey blouse with a velvet suit; a fur collar on the dress instead of on the coat. The utter unexpectedness of it all catches one's breath. The wilfulness, the audacity that's alive in the mode!

Diversity between one dress and another. Diversity within each dress itself, most strikingly illustrated by the evening silhouettes. Long, slim lines, with drapery in bas-relief; moulded bodice and hips and a spreading skirt; double skirt effects and wrapped effects; tunics—inspiring the whole mode; spiral flounces, diagonal flounces; tiers, a skirt flowing gently from an Empire line; and—newest of all—doubled, gathered peplum tunics. Any and every device to give variety and to break the length of the silhouette.

Everything breaks. Silhouettes break, lines break—asymmetrically; fabrics break, colour breaks. Fine beading and embroidery break the surface of an evening dress. Often, the top and bottom of a dress strive to break apart. Contrasting blouses and tunic blouses are an example of this. Tunic blouses, with their opportunities for fabric and colour contrast, are tremendously important. Here, you get the light-note-at-the-top on a big scale—in all and every length, down to within two inches of the bottom of the skirt.

Ensembles hang together merely by some continuity in the designer's thought. The game seems to be to see how far



There are several new evening silhouettes, this season, and the artist has suggested them all in this amusing sketch. If you look hard, you will discover the 1880 silhouette, with its shoulder interest and fitted bodice; the princesse silhouette, its waist-line fitted by shirring or drapery; the Empire or Greek silhouette; the flounced silhouette; the silhouette with a high peplum; and, last but newest of all, the 1930 silhouette with the skirt interest between the hip and the knee



CALLOT



MAGGY ROUFF • JANE RÉGNY

Reminiscent of Victorian modes is Callot's gown with a slim, draped bodice, in contrast to the gradually spreading skirt that sweeps to the ground in a double flounce effect. Huge sash ends at the back contribute to the impression of bulk and width and emphasize the asymmetrical line that starts with the diagonal décolletage. Pompadour printed faille fashions this exceptionally lovely dress

Maggy Rouff's "Ombres Chinoises" uses fur in one of the many subtle ways that are invading the evening mode. Black breitschwantz, in narrow bands, borders the separate jacket and forms the tied and draped girdle of this black chiffon dress, weave patterned in an interesting new way. A flounce runs from top to bottom along the left side and passes over the shoulder in a cape-sleeve effect

Jane Régny is among the French designers who believe that flounces are important, this season, as a way of breaking the long silhouette. They are at their best in "Nymphéas," this graceful dress made of peachy beige lace, on which they are used both in a striking asymmetrical line on the skirt and as a bolero-cape at the back. This cape merges into narrow shoulder-straps at the front of the bodice

the different parts can strike out for themselves without altogether losing touch. A four-piece travelling ensemble, in four different colours and fabrics—one for each piece. Black astrakhan the link between a dark green woollen coat and its black crêpe dress.

Fur is an excellent means of colour contrast: black astrakhan on raisin-brown, on deep grape-blue, on cypress-green, on grey; beaver on emerald-green; white ermine on green, on black, on blue. Fur, this year, is a whole long story in itself. Never was it handled so freely or with such consummate skill. Sometimes, it boldly swallows up the whole upper part of the coat—as in a black broadcloth coat with a white ermine top—and then, again, is encrusted in sections and bands that seem to blend with the fabric itself.

Fur is used to line coats of all descriptions and all lengths —even a coat for afternoon. It is making further incursions into the evening mode: delicate breitschwantz strips border a chiffon evening dress, and ermine and sable appear on evening dresses of sturdier stuffs. In this world of fur, furless morning and country coats and suits are something of a relief and particularly smart; and an afternoon coat may be ultra-chic by reason of its complete absence of fur.

The short fur jacket. Nothing, this year, is quite so smart as that. Here, if ever, you get diversity. Bolero-like jackets, stopping short, sometimes above the waist; little fitted jackets, snug around the hips, or with a peplum flare; box jackets, belted for sports. Of beaver and unplucked otter, for sports; of Hudson seal, of black-dyed ermine and mole, of caracal and astrakhan, for town; of white ermine, for late afternoon; of breitschwantz for formal day wear. And with these short fur jackets, often a muff.

Yes, muffs. Large and small, cylindrical and flat. Muffs. And plaids. And contrasting velvet ribbon sashes; embroidery and hand-work of every kind. Dropped shoulders for evening; and flowers in our hair. Things we thought had gone out of our lives for good. But no mustiness of the attic about them. Not even about a plaid surah (Continued on page 98)



The new feeling for elegance at its height is expressed with great beauty and restraint in Lanvin's stately gown, "Soleil de Minuit." Burnished gold lamé lends itself to skilfully moulded drapery over the upper part of the figure and to the doubled and gathered peplum flounce placed at that newest point of skirt interest—between the hip and the knee. Below the novel peplum, the lamé falls in soft vertical folds to the floor, where it lies like a pool of molten gold. Here is an entirely new silhouette—one of the most striking presentations of the recent Paris Openings, which gave us the new mode for the coming winter of 1930 and 1931

LANVIN—BERGDORF GOODMAN



IRÈNE DANA—BRUCK WEISS



NICOLE GROULT'S "NACRE" HOYNINGEN-HUENÉ, PARIS

Irène Dana's dress of palest blue satin, "52," has an Empire waist-line achieved by crossing sash-like ends. The overskirt, curved through the waist, shortens at the back over the longer underskirt; jewels from Mauboussin

Graduated circles of small rhinestones embroidered on white satin break the surface of "Nacre," a dress from Nicole Groult. The double line of the bodice is softened by drapery, and the hips are moulded; jewels from Mauboussin

SATIN FOR THE EVENING

The Empire silhouette is presented by Molyneux, with great simplicity and charm, in this pale aquamarine-green satin gown, "No. 120," held at the high waist-line by a sash. The skirt fulness extends into a slight train; jewellery from Boucheron



HOYNINGEN-HUENÉ, PARIS

MOLYNEUX—BRUCK WEISS



AUGUSTABERNARD—JAY-THORPE

THE NEWEST SILHOUETTE

• Low side drapery, projecting beneath flat hips and accenting a gradual flare from the knee to the hem—the newest silhouette for evening—is handled by Augustabernard with her inimitable skill in this dress of aquarelle-yellow moire; large jewelled clip from Mauboussin



LUCIEN LELONG—BERGDORF GOODMAN

• Lelong's beautiful dress of white crêpe marocain, "Phalène," shows another treatment of the silhouette with side relief. The skirt fulness is concentrated in front in a thickly shirred point, and its folds are accented by the bodice drapery; jewels from Mauboussin

DRAPERY IN BAS-RELIEF



CALLOT SŒURS • MIRANDE—BONWIT TELLER

THE BLOUSE ENSEMBLE

• A long scarf collar on the yellow silk serge blouse and huge beaver cuffs compensate for the lack of a fur collar on this brown gratiné wool coat, lined with the serge. A brown wool skirt completes Callot's "Fière Allure"

• The three-quarters jacket of Mirande's grape-blue broadcloth ensemble, "Tiflis," has a narrow belt that slips through a prolonged black astrakhan collar and ties at the side. The blouse is of pale blue satin

THE COAT AND DRESS

ARE SUBTLY RELATED



SCHIAPARELLI



SCHIAPARELLI—BONWIT TELLER

• Navy-blue and white is smart in the ensemble above, "741." The coat, of a new, soft, rough woollen, has wide kid revers, passed through slits in the collar

• An asymmetrical movement in the frock, of navy-blue crêpe flamand, is accented by the scarf end cut in one with the bodice and passing through a slit

• The dress of the black-and-white ensemble, "723," left, of crêpe hassounah, has a new form of drapery—a scarf end holding the upward skirt movement

• The black serge coat of the ensemble, left, is interesting for its sleeves and shoulder treatment. White ermine forms the collar and lines the sleeve bands

THE FLARED TUNIC

Many new tunics break into a sharp flare below snugly fitted hips, as does this striking turquoise-blue faille model, "Cinq à Sept," by Lucile Paray. Revers accent the bloused bodice, and the skirt is of black crinkled panne velvet; posed by Madame Simone Demaria



HOYNINGEN-HUENÉ, PARIS

LUCILE PARAY—BONWIT TELLER



HOYNINGEN-HUENÉ, PARIS

MARCEL ROCHAS'S "ENTRE NOUS"

LONG TUNICS RETURN

Paris is very enthusiastic about tunics, and Marcel Rochas shows one of the best—a heavy beige satin model, "Entre Nous," which is worn over a black velveteen skirt. Graceful drapery softens the neck-line, and the sleeves have the new width at the elbows



HOYNINGEN-HUENÉ, PARIS

MAGGY ROUFF—HATTIE CARNEGIE

LIGHT ABOVE AND DARK BELOW IS ALL-IMPORTANT

A light jacket and a dark skirt is a smart new theme, and Maggy Rouff interprets it in this beige and black velveteen suit, "Aventureuse," worn with Marie-Alphonsine's chenille toque, Germaine Guérin's bag, and Alexandrine's beige gloves; posed by Lee Miller





THE GOOD GUEST



Successful week-ending is an art in itself. So many elements enter into its accomplishment that it is a wonder any one ever goes anywhere or that any one ever receives an invitation. A pleasant week-end depends on a variety of things—good weather, agreeable pastimes, mutual interests. thoughtful hostesses, and—above all—good guests. It is a remarkable thing that so much has been written on the art of entertaining and so little on the art of being entertained, which is a much more difficult and delicate business than any but the inveterate hostess suspects.

A half-hour's interview with such a hostess, who, wearied by a summer of week-ends, vowed that she would never have any one under her roof again, is a warning to past, present, or future guests.

The list of the little sins that they commit in the home of a friend is staggering, and the guest who can look upon it without once crying "*peccavi*" is indeed a perfect paragon of all the virtues.

Your chances for dismaying, perplexing, and worrying your hostess begin from the very moment that you accept an invitation to visit in her house. For, at that moment, it is incumbent on the good guest to announce exactly when, by what train, or at what hour she intends to arrive—and, more important, when she intends to leave. It is difficult for a hostess to ask this question herself, but you may depend on it, both she and her servants (who will probably be in a frayed state of nerves by the end of the week-end visit anyway) are anxious to know. And let it be said now, that no matter how winsomely your hostess presses you to remain "until to-morrow morning," "until after dinner, anyway," you must not deviate a second from the previously announced duration of your visit.

At the time you receive your invitation, you must also ask your hostess, by letter or on the telephone, if she has neglected to inform you, what you may expect or what may be expected of you in the way of sports and clothes. It is embarrassing to the hostess of a small informal home, where no one dresses, to have guests arrive with elegant clothing that would look well only on the gilded sands of Newport or Southampton, and it is equally embarrassing to her, if she has a great château in one of these imposing places, to have them arrive with clothes that would only add colour to an Adirondack camp.

Also, you should be sure to ascertain if you are supposed to disport yourself on tennis-courts, golf-links, or in swimming pools, if you are going to any formal dinners or dances, if you are expected to wear beach pyjamas or afternoon gowns. To be sure, the thoughtful hostess will usually let you know these things herself, but, if she does not, it is your solemn duty to find out. Otherwise, you are bound to fall into one of two grievous errors. To be on the safe side, you will arrive with enough luggage for a Continental tour, thus alarming your hostess, who will have visions of a protracted stay and of innumerable (Continued on page 94)



Spare the towels and spoil not the week-end at the country house by arriving with your Newport or Southampton wardrobe in toto



• Sweden's aesthetic viewpoint—vigorous, severe, refined—is written in the architecture of these old castles. Hesselby, occupied by Count Christer Bonde, dates from the fourteenth century, but was rebuilt in the seventeenth. The main building (below) is typical of a native tradition. The towers of the service wings (right) had their origin in mediaeval watch-towers

• Hörningsholm, shown on the opposite page, is one of the most imagination-stirring castles of the Swedish Uppland. Like a fortress, it stands in a commanding position on a lofty promontory. Belonging to Count Carl Bonde, it dates from the thirteenth century, but was rebuilt in the sixteenth on the old foundation with every effort to preserve its original character



WHITE WALLS AND BLACK ROOFS



EMELIE DANIELSON

HESSELBY—IN SWEDEN'S NATIVE TRADITION



EMELIE DANIELSON

THE STARK, FORTRESS-LIKE HÖRNINGSHOLM CASTLE

SWEDISH CASTLES

BY HELEN APPLETON READ

CHÂTEAUX in France and manor-houses in England have definite architectural and social connotations for the American with only a superficial knowledge of architectural styles or a vicarious experience with the manners and morals of the people who inhabit them. But the Swedish castle or *slott*, to use the correct terminology, is as much an unknown quantity as are the social life and traditions of its distinguished and, given the opportunity, hospitable occupants.

Americans have been curiously provincial in their estimate of Swedish culture. Sweden, until the new Swedish liners made the friendly little country on the shores of the Baltic easily and delightfully accessible, was the last European frontier for the American traveller. But even then, the experience of those who have become Sweden-conscious, so to speak, has been largely confined to such recent expressions of Swedish cultural achievement as modern Swedish architecture, her important contributions to the contemporary decorative arts movement, and Swedish screen pulchritude. Yet Sweden has a cultural tradition antedating that of England and France. And a relatively larger proportion of its castles are lived in by the descendants of the original feudal lords than is the case in any other country of Europe at the present time, the great French, Austrian, and German estates having passed into the hands of the highest bidder with a rapidity commensurable with the decline of their respective countries' financial status.

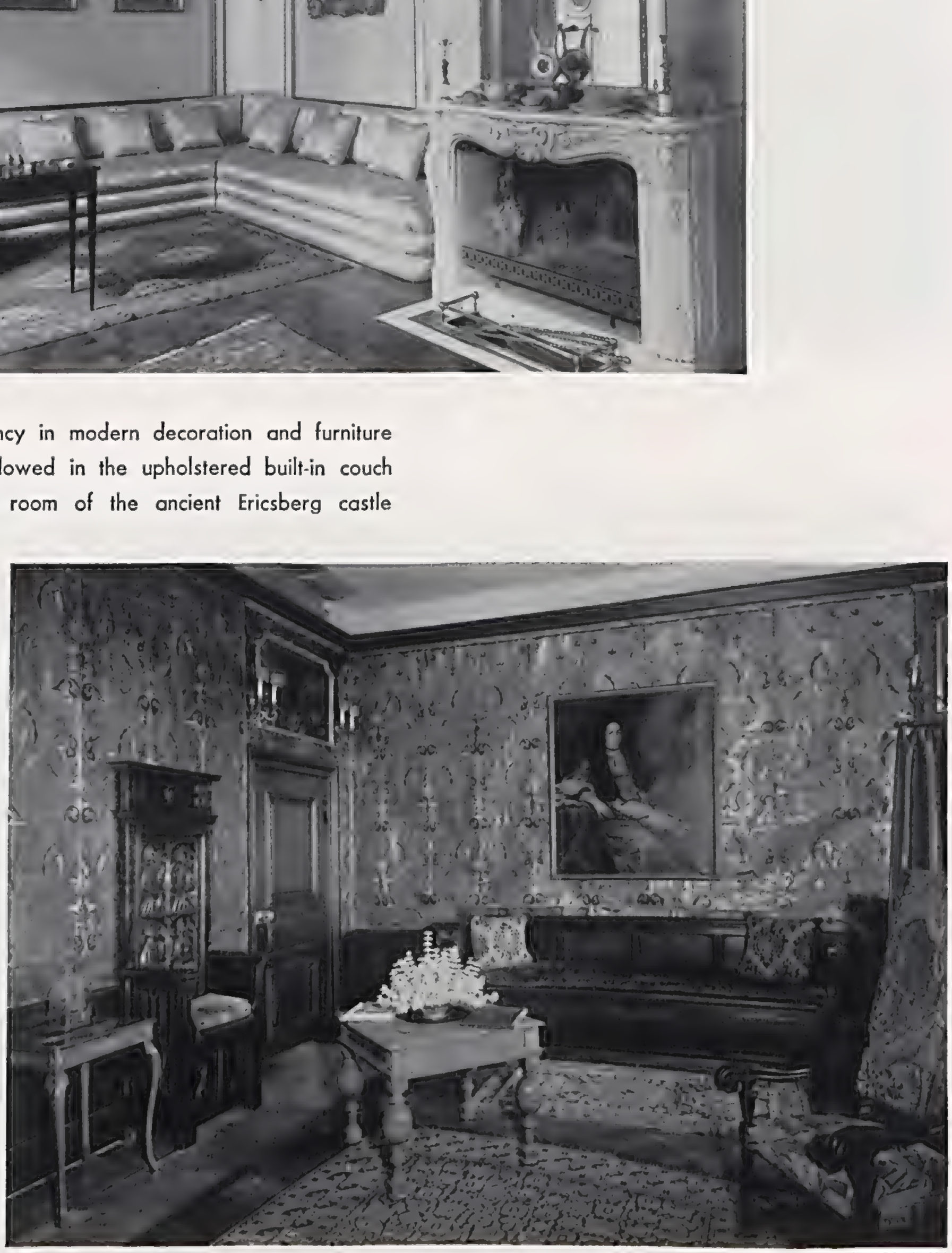
Unless, however, the American visitor has the good fortune, such as befell the writer, to visit a number of these estates, he will never so much as guess the existence of this native expression of Swedish culture, so effectively does the vast surrounding acreage conceal it from the tourist's view. True, he will visit the Royal Palace and Drottningholm, chefs-d'œuvre of the Tessins, father and son, who as court architects in the eighteenth century were responsible for the prevalence of the so-called Tessinesque style. From these, he will get a fairly accurate idea of the simplification and insistence on proportion and mass that differentiate Swedish baroque from its more ornate European counterpart. But, he will miss in these, as in all historic dwellings that have become public monuments, the convincing, animating quality bestowed by private occupancy.

Sweden, in common with all nations possessing an inherited cultural tradition, has written her story in stone. Her recently established reputation for a distinctive aesthetic point of view was foreshadowed in the work of her earliest architects and craftsmen. The same refinement, the nothing-in-excess, the fitting of a design to its function are as manifest in a royal palace or country estate built by Tessin as they are in the functionalism of Asplund's library or Östberg's Town Hall.

The castles illustrated on these two pages and page 88 are all situated in the Uppland, a province of Sweden directly north of Stockholm. They belong to various branches of the celebrated Bonde family, one of (Continued on page 88)



Swedish preeminency in modern decoration and furniture design is foreshadowed in the upholstered built-in couch in this interesting room of the ancient Ericsberg castle



EMELIE DANIELSON

In contrast to the exterior severity of Hörningsholm is its rich interior with priceless collections and a library famed for its wall covering of gilded Cordoban leather

WITHIN FAMOUS SWEDISH CASTLES



EMELIE DANIELSON

The King of Sweden frequently visits Ericsberg castle, and the royal bedchamber, with its draped bed and dressing-table, is never occupied by another guest



LEWIS JANE BLANCHOT GOUPY CAMILLE ROGER LEWIS

SMARTEST WITH WINTER COATS IS A SMALL HAT



HEIM LYOLÈNE

TOQUES

• Lewis uses two tones of almond-green velvet for this draped toque, "Chifforton," and knots the ends in back; Franklin Simon • Strips of black and white stitched velvet make this Jane Blanchot toque tying in a bow over the ear; Saks-Fifth Avenue • Goupy's toque of green-and-black novelty jersey encrusted on black felt illustrates the chic of two materials; Franklin Simon • Camille Roger turns up the brim, of reversible taupé felt in black and beige, at the back of this black felt hat; Saks-Fifth Avenue • Lewis twists pliable beige strips skilfully in "Vient de Paraître," knotting them over the left ear; Saks-Fifth Avenue

WINTER COATS

• In "Fiston," Heim uses fur trimming in a new way. The black Persian lamb collar folds over around the neck and is encrusted in a diagonal line across the back of the shoulders. The black woollen coat has a slightly fitted silhouette; Franklin Simon • Lyolène, like most French designers, fastens the new coats securely at one or two points. In this coat made of one of the new, soft, rough-surfaced woollens, in rusty beige, the knotted ends of the nutria collar and the knotted belt emphasize the fastening



CHAMPCOMMUNAL GOUPY LYOLÈNE

FUR AND FABRIC

• In Champcommunal's "21," the length, the slightly fitted waist-line, and the restrained flare are all important points. The coat is made of brown jersey-tweed and fastens at the neck with a knotted collar of beige-and-brown ermine. The raglan shoulder effect is an interesting detail

• Goupy's "Moujik" uses fur and fabric in reversed rôles—a chic detail in new coats for the coming winter. Soft black woollen to match the accompanying dress forms the belt and the knotted scarf collar of this black sealskin coat with a silhouette widening towards the hem; from Saks-Fifth Avenue

• Lyolène uses rough black serge for "952," this lapped coat trimmed with black astrakhan. The cut of the pockets is noteworthy—a natural development of the cut of the coat; from Altman

SMART ACCESSORIES

• Germaine Guérin's brown crocodile bag (upper group) has a gold-edged handle. The pumps are of brown lizard and kid

• The black antelope bag (centre group) has a sliding clasp. The Ducerf-Scavini shoes combine antelope and patent leather

• Blond tortoise-shell trims the Yendis antelope bag (lower group). Patent leather and lizard fashion the Grégoire pump



GERMAINE GUÉRIN
DUCERF-SCAVINI



GERMAINE GUÉRIN
DUCERF-SCAVINI



YENDIS
GRÉGOIRE

ROUGH WOOLS

FOR DAYTIME



CHANTAL—SAKS-FIFTH AVENUE



HOYNINGEN-HUENÉ, PARIS

CHANTAL—SAKS-FIFTH AVENUE

• Chantal's ensemble, "L'Etoile du Nord" (above), includes a red jersey jacket; grey shantung blouse; brown, black, and grey tweed skirt; brown wool coat, red jersey lining, skunk trimming. Maria Guy hat from Jay-Thorpe; Germaine Guérin bag

• Chantal's "Whisky" (left), of a rough, but supple dirt-brown woollen, achieves individuality by its loose jabot cut in jacket and skirt and its collarless neck. Maria Guy brown velvet hat from Saks-Fifth Avenue; Germaine Guérin crocodile bag



JANE RÉGNY—BONWIT TELLER

PARIS REVIVES PLAID FOR SUITS AND FOR TRIMMING

COSTUMES FOR TOWN

• In "Clan Ogilvie" (above), Jane Régny trims a navy-blue woollen coat-and-dress ensemble with a brilliant Scotch plaid jersey in which red predominates. Rose Descat hat from Altman; Yendis bag; Alexandrine gloves; posed by Lee Miller

• Jane Régny's "Clan Douglas" (right) is a winter runabout suit of dark green woollen with subdued blue, black, and grey plaid weave; grey caracal trimming and lining; grey satin blouse. Maria Guy toque from Lord and Taylor; bag from Yendis



HOYNINGEN-HUENÉ, PARIS

JANE RÉGNY



REDFERN



LUCILE PARAY



GOUPY—JAY-THORPE



NICOLE GROULT—ALTMAN

• Redfern designed "Un Air de Paris" of the new chiffon broadcloth, which lends itself to bodice draping. The frock is in black, which is still very smart, and skirt fulness is used subtly

• Lucile Paray's "Snob" has clever asymmetrical treatment and definite sleeve interest. It is made of supple broadcloth in the deep currant shade of brown that will be smart this winter

• Goupy makes "5269" of navy-blue broadcloth with a tunic flounce, repeated at the bottom of the skirt, and encrusted scallops that give interest to the bodice and the long sleeves

• Nicole Groult's "Espérance" uses fine tucks and darts as a subtle note of trimming and also to shape the bodice, sleeves, and skirt fulness. It is made of cypress-green crêpe romain



CHANTAL—ALTMAN YTEB

• Chantal's "Balila" wraps around the shoulders and hips. Encrusted bands cross in back and tie in front at one side. Black marocain is the fabric, with a yoke of rose silk jersey

• "Désenchantée," Yteb's dress of dark wine-red silk serge, has a draped bodice and a scarf end lined with pale rose crêpe, a note repeated at the wrists. The waist-line is slightly fitted

BROADCLOTH OR HEAVY SILK

THE FROCK FOR AFTERNOON

THE hard-edged little crêpe de Chine dress is a thing of the past. The afternoon dress —a formal version of the town dress for day— is known by its softness and suppleness, by its variety of treatment, and by subtle distinctions in line. Each is intensely individual, but dignity and charm stamp them all. Bodice drapery has endless possibilities, and sleeve interest finds here its widest scope. Skirts are a little longer than those for runabout wear, but never go to extreme or impractical lengths.

The great feeling for drapery that exists in the mode finds an outlet in the dresses for afternoon: drapery concentrated around the waist and the hips, the wrapped and tied effect repeated, very often, around the shoulders and sometimes in simpler form at the wrists; drapery that develops an asymmetrical line and ends in a scarf; drapery that softens the bodice and creates a lovely line at the neck.

Asymmetry is interpreted in various ways: through drapery, through cut, by bows and scarf ends. Usually, the one-sided treatment is carried out through the dress, and, while bodices are far more complicated than skirts, there is a relationship between the two.

White or pastel shades introduced as facing in the bodice drapery make an interesting effect in combination with the dark shades of these dresses: white with navy or black or cypress-green; pale blue with currant-brown; flesh with deep red; faint coral-pink with black.

Material has also much to do with the interest of these dresses: supple fabrics with body and texture that lend themselves to drapery and a graceful line and fall, yet have character and dignity of their own. Light-weight woollens are very smart for afternoon, and there is a new chiffon broadcloth admirably adapted for this use. Silks that have something of the dull, sturdy quality of woollens also are good.







The high waist-line is a chic detail of the white all-elastic girdle above; Saks-Fifth Avenue. The heavy silk brassière crosses in back and buttons in front; Best

At the upper right is shown a well-designed satin and elastic all-in-one corset with appliqués of beige Alençon lace. This model hooks at the side; Bonwit Teller

A smart all-in-one corset is shown at the right. The front and back are of satin, with elastic side inserts; the brassière top of beige Alençon lace; Bonwit Teller

STEICHEN



STEICHEN

HOW FIRM A FOUNDATION?

EVERY ONE is wearing corsets! A year ago, we discovered that in order to wear the new clothes with raised waist-lines, longer skirts, and moulded lines, we must begin at the beginning, the very foundation of things, and be perfectly corseted. Slender young girls, rebellious by nature, craving comfort at every turn, gave up their casual little short girdles and wore longer, higher girdles in order to preserve a smooth silhouette. Women became conscious of the fact that an all-in-one foundation garment made them look much more chic in their new French frocks. In reality, it was a revolution—the abandonment of complete freedom—conducted with only a few howls of rage. Practically every one succumbed to the new order of things.

To-day, not even a faint howl is heard, for the new corsets are as appetizing as French lingerie and (Continued on page 86)

The tailored silk batiste all-in-one corset and net brassière (upper photograph) form an excellent foundation for the new frocks; Saks-Fifth Avenue

The pale pink elastic girdle (lower photograph) has an insert of satin; Best. The long brassière of coarse net is shaped by tucks; Bonwit Teller



SCHIAPARELLI • SCHIAPARELLI • HEIM

Fabric combined with fur is a striking point of all three of these coats. The Schiaparelli day coat of astrakhan (left) is lightened in weight by encrustations of black broadcloth under the cuffs, as a yoke and belt, and as a lining for the collar

Schiaparelli has given black broadcloth and black caracal-breitschwantz equal importance in the coat illustrated in the middle. A loose jacket of the fur, cut like a bolero in back, forms the upper part

The slim and graceful afternoon coat of black breitschwantz, by Heim, (right) has all the best features of the winter coat of fabric: a fitted waist-line, deep wrapping, diagonal closing, longer length, and a softly draped collar

The sports coat of fur is newly important, and a very smart version is a voluminous greatcoat, like this one of beaver from Heim. The three skins that make the back are stretched the full length of the coat, avoiding all horizontal seams

A practical sports coat to wear when motoring or at a resort is this Callot model of Russian ermine, dyed brown. It is three-quarters length, has no collar, and the skins are worked in alternate vertical and horizontal lines



HEIM • CALLOT

NEW DEPARTURES IN FUR COATS



Mr. and Mrs. Edwin Main Post and Rogens Tvede, Esq. (left), were among the guests at the circus party given by Mr. and Mrs. Talbott and Mr. and Mrs. Alexandre on Long Island during the summer







Here are the hosts and hostesses at the circus party—Mr. and Mrs. Harold E. Talbott—and Mr. and Mrs. J. Henry Alexandre—dressed in the spirit of the occasion

Frederick M. Thayer, Esq., and Mrs. John Gaston went to the circus and rode on the merry-go-round in these entertaining costumes

Prince Serge Obolensky was another guest at the party. A variety of side-shows scattered about the brightly lighted grounds added to the general hilarity

FOTOGRAMS

PARTIES OF THE PAST GAY SUMMER

PARIS IMPERSONATIONS





Lady Mendl as Mistinguett at the party for which the Hon. Mrs. Fellowes lent her house to Miss Elsa Maxwell as a unique birthday gift

Mrs. John Munroe went as Nectar, delivery-boy advertisement of the Nicolas wine merchants





Above is none other than Cecil Beaton, impersonating Elinor Glyn at this amusing Paris party

And the inimitable Miss Maxwell herself is almost unbelievable as Aristide Briand

HOYNINGEN-HUENÉ



VON HORN

MISS FRANCES WEST GILLMORE

Miss Gillmore, who is the daughter of Mr. and Mrs. Quincy A. Gillmore, is to be married in October to Mr. Richard Norris Williams, second, of Philadelphia. Miss Gillmore was presented to society in both Philadelphia and New York. Mr. Williams has been national amateur tennis champion twice, and he has also been captain of the Davis Cup Team. He is the son of the late Charles Duane Williams

EXERCISE YOUR RIGHT TO BEAUTY



"Il faut souffrir pour être belle" doesn't carry much weight any more. We have learned that beauty, properly cultivated, can be induced to unfold and blossom like the rose. It's a matter of working from the inside out—stirring up our circulation, soothing our harrowed nerves, limbering up our muscles and our joints, equalizing the distribution of our weight, and endowing ourselves with so much vitality that an aura of beauty is created even where the real thing doesn't actually exist.

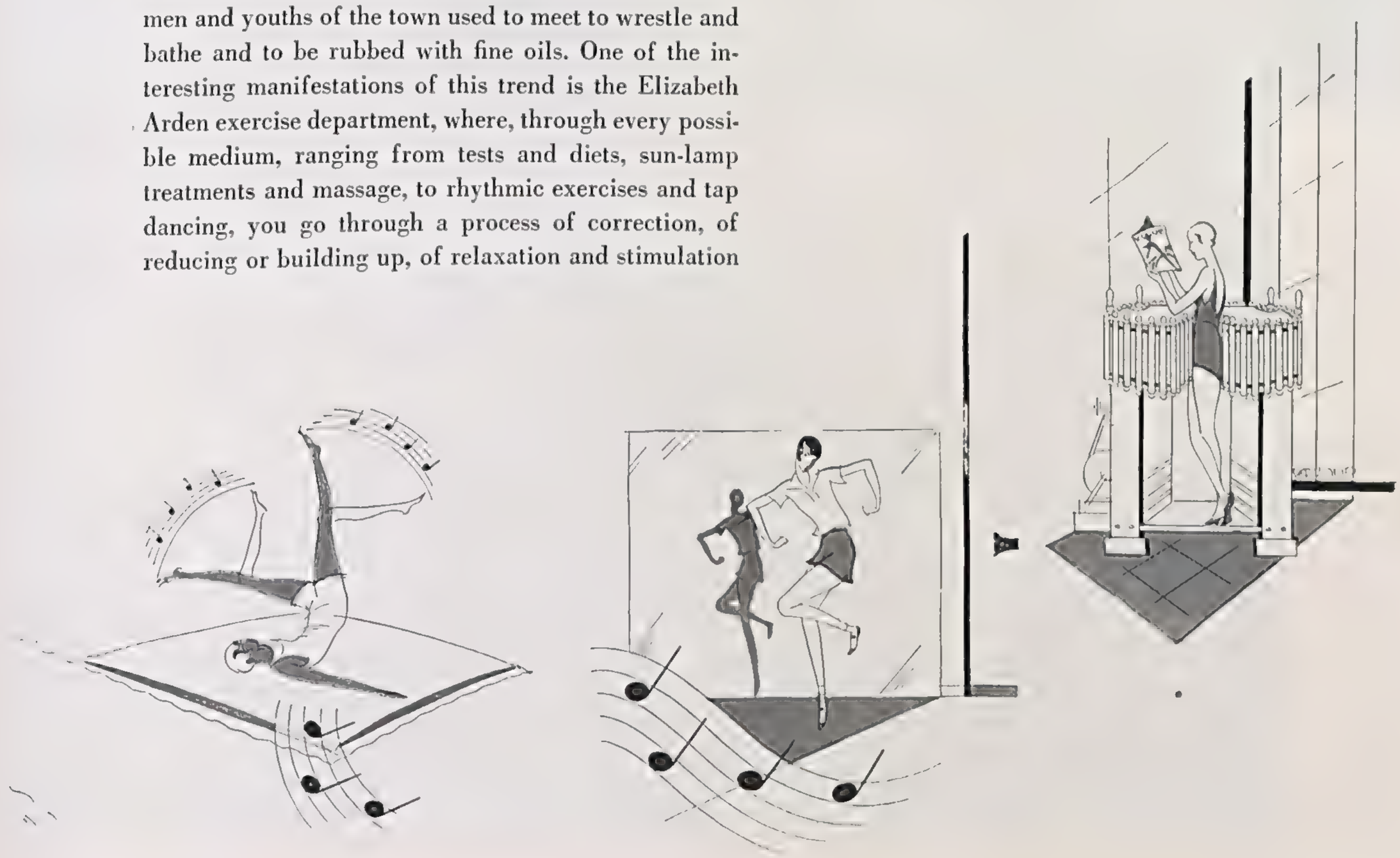
For once, fashion and health have come to a mutual agreement and are walking along hand in hand. The chic woman of to-day carries herself with assurance, moves harmoniously, is poised, but alert. And if we realize that we are not moving in this manner, the only thing for us to do is to set about doing so as quickly as possible.

To the end of simplifying our overcrowded lives, there is a growing tendency to assemble under one roof all the various modern ways of keeping or growing young. Establishments that were once described as "beauty parlours" are developing into modern and feminine counterparts of the Roman baths, where the men and youths of the town used to meet to wrestle and bathe and to be rubbed with fine oils. One of the interesting manifestations of this trend is the Elizabeth Arden exercise department, where, through every possible medium, ranging from tests and diets, sun-lamp treatments and massage, to rhythmic exercises and tap dancing, you go through a process of correction, of reducing or building up, of relaxation and stimulation that makes you over into a new and healthier woman in the end.

A trained and experienced director is in charge, and everything is worked out in a thoroughly scientific way, although this phrase happily doesn't intrude annoyingly upon you. The atmosphere is that of a gay and sophisticated country club, and the firm, though pleasant way in which you are taken in hand releases you from all worries and responsibilities, leaving you free to enjoy yourself.

Just to make sure that you haven't any serious or obscure ailment, you are asked to bring a written permission from your doctor before starting in. Once enrolled, as it were, your weight, your measurements, your posture, the position of your bones, your blood pressure, your heart beat, and your powers of digestion are all recorded and plotted out.

If you have been leading too strenuous an existence and arrive very much run down, the procedure is first to make you rested and relaxed and more or less built up. You are started off with sun-lamp treatments, followed by Swedish massage that stimulates your circulation, (Continued on page 84)





STEICHEN

Gina Malo, the young star lately imported from France to play Lily Damita's rôle in "Sons o' Guns," has won New York audiences with her vivacity and charm. For the next few months, this amusing musical piece, with its two brilliant stars, Miss Malo and Jack Donahue, will tour the West before a promised return to New York

SEEN ON THE STAGE

BY DAVID CARB

THE New York theatre has been complaining loudly for a long while now, for so long indeed that the complaints have lost all distinctiveness, have become merely a not inconsiderable part of the fascinating cacophony of the great city. Were they to cease, it is possible that citizens might stumble along the streets bewildered, missing something that had been in the air, straining to hear that part of the clamour which identified, but which when it ceased made life seem strange. The unusual, uncanny quiet of the Broadway district might produce something resembling a coma.

The indications are that citizens will stumble thus in the very near future. For the control of the theatre is rapidly passing into the hands of young men who are too enthusiastic, too absorbed in their plans and their work to complain; to whom the "good old days" are at present those of the autumn of 1930 and of the winter and spring that will follow.

True, the Shubert corporation continues to control a large proportion of the buildings in which plays are presented, and it announces more elaborate plans than ever before for the approaching months; but Belasco, Al Woods, William A. Brady, Charles B. Dillingham, George Cohan, and several others of the group that dominated until recently, while not inactive, have ceased to be so vital a (Continued on page 80)

The incomparable Marilyn Miller is now adding fresh laurels to her ever-increasing fame, in "Smiles," a Ziegfeld musical production that also has the support of the nimble Fred and Adele Astaire. Miss Miller recently returned from California, where she has been making a screen version of her very successful stage venture, "Sally"



MORTIMER OFFNER

Lenore Ulric, shown in the photograph below, will play, this season, the "lady friend" of a bootlegger who finds her path crossed by that of a missionary—a type of rôle suited to Miss Ulric's well-known dramatic abilities. The play, "Pagan Lady", is being produced by Lewis Gensler in collaboration with the Erlanger theatrical offices



VON HORN



FREDERICK BRADLEY

THE SUNDAY NIGHT SUPPER



DANA B. MERRILL

The traditional delights of a supper, either after the theatre or on any other occasion, are the cold dishes on the side-table. The hors-d'oeuvre, the delicate salad of lobster, the galantine are from the Saint Regis Hotel and could not be bettered. But since every one loves to cook in chafing-dishes, these have also been provided, from Gorham's Hotel Department. Silver in the top picture is from the Sterling Silver Guild

THE real fun of an informal supper, so far as actual food is concerned, has always seemed to me to be in its qualities of variety and surprise. The mashed-sardine-appetizer, chicken-patties-pease-potato-chips, and ice-cream-and-cake informal supper is just a lazy way to entertain a good many at once, but the better kind of informal meal should include a multiplicity of viands so that the guests have the fun of choosing little dabs of this, that, and the other. Often, they do so with a childish greediness that is quite in spirit with the informality and chatter of buffet service, and the party starts off with that ring of gaiety that every hostess recognizes as success.

After some experimenting, it has seemed to this hostess that the minimum of effort for guests and waitresses is the following arrangement. Serve the apéritifs and appetizers as usual, and that is about all the average man can endure to eat and drink standing! So, seat the guests for the actual supper at table, or, if there is a large number of people, at small tables, with a particular eye to congenial combinations, for a large number of guests left too informally to their own devices about seating can fall into most unfortunate groupings. The guests can then serve themselves from side-tables, or from the dining-table if small tables are used, and the waitress or waitresses do the rest, passing the hot bread, filling water-glasses, removing the plates, and serving the dessert, all quite as usual. While the guests are (Continued on page 90)

Setting the table so that the Sunday supper-ite can at least find an apportioned place is really much better than to leave everything to the catch-who-catch-can-ishness of the buffet meal. And why should not a supper table be just as beautiful as any other? So here we have a lovely old silver stand for grapes, from Black, Starr and Frost-Gorham; an exquisite set of Crown Derby plates and English cut glass from Plummer; and a fine lace table-cloth from Mossé—all the property of a householder who is proud to place her best possessions before her best friends on informal occasions

GRAPE CLUSTERS AS DECORATION



DANA B. MERRILL

SPORTS CLOTHES AND TWEEDS AT A PRICE FOR A LIMITED INCOME



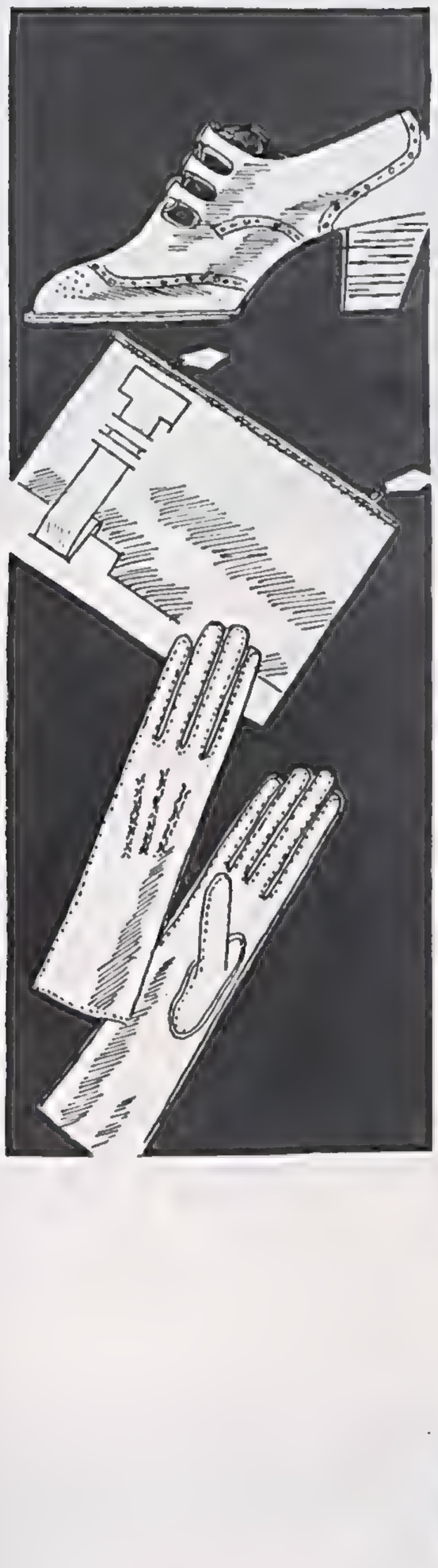
A RIDING-OUTFIT FROM FRANKLIN SIMON COSTING LESS THAN ONE HUNDRED DOLLARS

The well-cut riding-coat, correct for informal riding, is made of brown checked Harris tweed, the breeches of rust coloured cavalry twill—for coat and breeches should always contrast in an informal habit. The soft hat, shirt, and boots are excellent complements, as are the riding-crop of brown leather, the yellow string gloves, and the practical one-button gloves made of pigskin. All of these have been selected in one shop, and the total cost, including the accessories, is less than one hundred dollars



A COMPLETE GOLFING COSTUME FROM BEST AT A COST OF LESS THAN EIGHTY DOLLARS

This smart golf costume was all assembled in one shop. Blue flannel fashions the double-breasted waistcoat and the skirt, and the blouse is of natural jersey. The belt of white leather (in the sketch at the right) has places for tees; the one below it is of red leather. The beige chenille pancake beret is very chic. The tweed-like lisle stockings are worn with the wool socks. Smart and inexpensive are the oxblood leather brogues and the pigskin and goat gloves. The fitted jacket is of chamois coloured suède



COUNTRY TWEEDS FROM FRANKLIN SIMON

COSTING LESS THAN EIGHTY-FIVE DOLLARS

This jumper frock and the accompanying accessories, all selected in one shop, form a charming costume for autumn days in the country. The frock is of yellow-and-brown tweed with a blouse of yellow wool lace and a beret of the tweed trimmed with brown grosgrain ribbon. The gillie Oxford with a solid leather heel is of brown calfskin, and the bag, with a slide fastening, is also of calfskin, in two shades of brown. Beige antelope gloves, heavily stitched, complete this smart costume



A TWEED TOWN COSTUME FROM ALTMAN

COSTING LESS THAN ONE HUNDRED DOLLARS

Dark brown tweed fashions this suit with a seven-eighths length coat trimmed with beige lapin and a white silk tuck-in blouse. A second blouse, designed by Lucile Paray and made of beige crêpe, was selected in the same shop and offers a smart change. The felt hat is in the brown of the tweed and has a gay feather, and the envelope purse is of brown suède with an imitation marcasite clasp. Beige suède four-button gloves and one-strap shoes of suède and calfskin complete the costume



White doeskin gloves in eight-button length, like those shown above, are a very chic accent with an all-black costume or a costume with touches of white; Altman. The square broadtail muff is the new muff of the season; H. Jaeckel and Sons

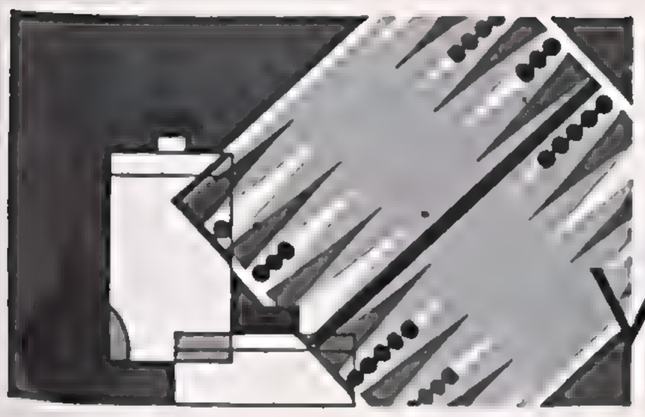
The great chic of the doeskin gloves at the left lies in the gauntlet-like tops that give them a very large and bulky look—the important glove silhouette of the year; in shades of beige and brown; Saks-Fifth Avenue; pin morocco bag, Altman

GLOVES

The sixteen-button glove (above) will be smart for afternoon, with short sleeves or worn wrinkled over tight sleeves. Of black suède, it will accompany black dresses and frocks trimmed in black; Stern; watch, Marcus; bag, Nat Lewis

For evening, the sixteen-button glove will be most popular, worn, like these of white suède (right), well wrinkled; Franklin Simon. The star ruby bracelet, baguette diamond bracelet, and square-cut diamond ring are from Marcus

BARNABA



VOGUE GOES SHOPPING

This article tells about some of the discoveries Vogue has made recently. But we have scads more information, all equally exciting. If you have any shopping problems, why not write us about them?

THERE are lots of loose, feminine descriptives, like fascinating, marvellous, and divine, drifting around this city, all apropos of Hollander's new building at 3 East Fifty-Seventh Street, where the good old store is rising like a particularly glorious phoenix. The building is of black granite and aluminum—very dynamic and best-of-modern architecture. Inside (decorated by Eleanor Le Maire) is all that which in the course of a thousand years the soul of woman has come to desire. The ground floor is particularly interest-piquing, being, like the whole building inside and out, very modern and opening out as you walk back into the store. The side spaces in the front are given over to intoxicating little rooms devoted to feminine weaknesses. There is a powder room, a perfume room, an evening bag and handkerchief and fan and other evening foibles room, and so on. Personally, I like sitting in a little room and having saleswomen fuss over me with succulent perfumes until I finally reel out smelling like the city of Grasse. Anyway, up-stairs there are the usual departments, as in the old Hollander's, omitting only the children's, and they are all treated modernistically and achieve great grandeur and wham. Too, too hysteria-producing, too joyful.

• How I love talking about openings of new departments. It's like what I should think hanging over the hatching of an egg would be. To return to our muttons, Best's has a Beauty Salon on the third floor that strikes this reviewer as about the most intoxicating facial lair yet seen. In the first place, every booth is adorned with a different wall-paper, and thus atmosphere—modern, seventeenth century, what you will. And each has coloured plumbing—green, mostly. You are given an intoxicating facial with the feature of a twenty-minute relaxation period in which Morpheus makes quite effective passes at you. You emerge from the creams and the back treatment, the astringents and the eye packs feeling like a London beauty. Everything is done here—hair, face, nails, feet maybe, I forgot to ask. There is a beauty case, a flat little suitcase with all the modern conveniences, that takes a pretty superior prize, in my far-from humble opinion. It's fitted with all the preparations of Jacquet that you could wish in your wildest dreams of looking divine. It's really unique—seeing is believing. It's lined, incidentally, this black leather case, with cloth of gold.

• Shoecraft, crafty as ever, is introducing some footgear called "Jewel," which are very crafty indeed. They are made, in nice simple pumps or strap models of brown or black leather, with strips of coloured leather woven in and out near the edge. Not that you'd know they were woven; I had to be told. They look merely as if there were a row of well-bred little coloured jewels set along the top. You can get a bag to match exactly, which is all very Bourbon for those who like feeling that way.

Then, there is an evening slipper that is full of assets. It is made of satin that is gold, and I don't mean yellow. It is gold satin and can't possibly tarnish, you see, which is enough to batter down a lot of your sales resistance, besides which they are, characteristically, very crafty looking shoes indeed.

• Well, I hope you've all made enough on backgammon this summer to pay for a mink coat and the dresses that go with it for what we will call the Winter Season for want of a better name. And, now, you've got to begin to think about what's going to pay the bill for your spring wardrobe. Yes, (Continued on page 78)



The gloves shown in the photograph at the left—one-button beige suède gloves, hand-stitched in black—are perfect accessories for a tweed costume, for town or country; Franklin Simon. The Brigg umbrella with its crook handle is from Saks-Fifth Avenue



S3457 5430 5420

Evening Ensemble No. S3457—Chiffon from Haas Brothers fashions this dress, with shaped inserted skirt sections, and the jacket with a scarf and a tied surplice front. Designed for sizes 32 to 40

Evening Frock No. 5430—This frock of Onondaga's crêpe onomaine has a cowl-front neck-line and a deep V back with tied tabs. A front panel continues above the belt. Designed for sizes 14 to 20

Evening Frock No. 5420—A shaped collar, which finishes the deep neck-line in back and covers the shoulders, is a feature of this frock of satin from Foremost Fabrics. Designed for sizes 32 to 42



5416 5416 S3456

A WRAP AND FOUR EVENING FROCKS

Evening Frock No. 5416—The simple lines and skilful modelling of this frock set off to advantage the beauty of the fabric—a printed metal thread chiffon from Cheney. Designed for sizes 32 to 44

Evening Frock No. 5416—The back view of this gown shows the wing-like cape finish from the neck. The skirt has inserted bands over the hips that end in flared sections. Designed for sizes 32 to 44

Evening Wrap No. S3456—Cheney's dark green Lyons velvet is used for this wrap with a pointed, inserted yoke in back and a draped shawl collar; yellow-beige fox trimming. Designed for sizes 32 to 44

SMART WINTER CLOTHES

FOR TOWN AND COUNTRY



5424



5421

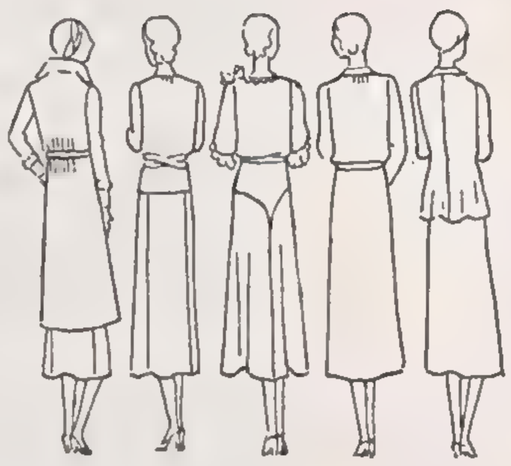


5423-5426-5427

Ensemble No. 5424—The ensemble above includes a three-quarters length coat, an overblouse, and a skirt. The coat and the skirt are of red Lyons velvet, the blouse of pinkish satin; both fabrics from Cheney. The coat has a pin-tucked and fitted back and is fur trimmed. Designed for sizes 32 to 44

Frock No. 5421—Velvet is handled with unusual skill in the frock shown in the centre, with a sectional circular skirt joined to the upper part in a shaped line. A notable feature is the new elbow-length sleeve, with a circular flare, which, with long gloves, will be very chic for afternoon. The contrasting insert under the scalloped neck is of georgette crêpe, as is the shoulder bow. Designed for sizes 14 to 20

Jacket No. 5423—Blouse No. 5426—Skirt No. 5427—A jacket and skirt of nubbed tweed and a thin jersey blouse—both fabrics from Walther—combine in this suit. The semi fitted, flared jacket has a notched collar and patch pockets, and the skirt has a sectional inserted front flare. The blouse may be worn over the skirt or tucked in and has a convertible collar and set-in sleeves. Designed for sizes 14 to 42; skirt, 26 to 36



DESIGNS FOR PRACTICAL DRESSMAKING



5418 5419



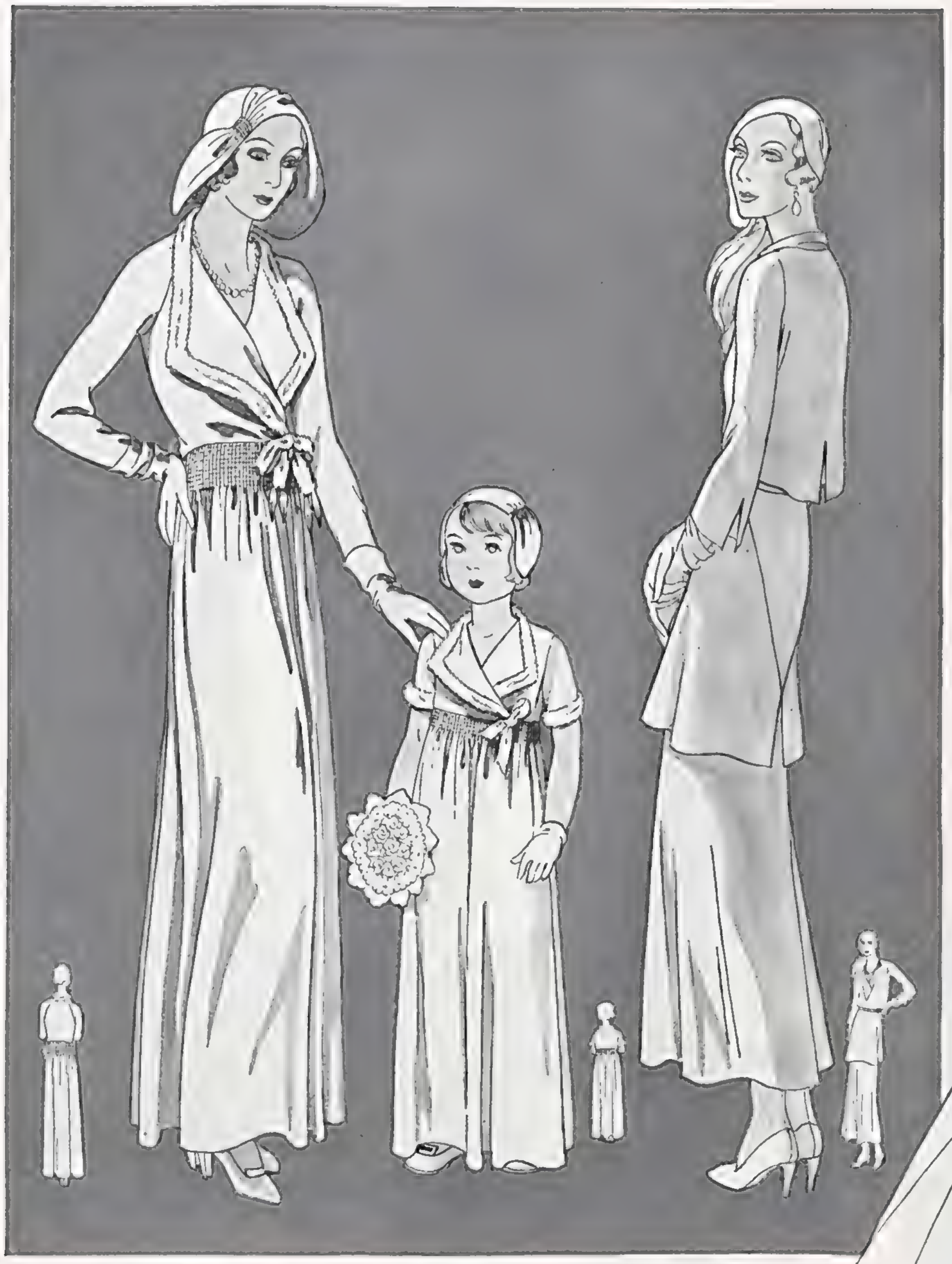
5422 5425 5422 5425

Frock No. 5418—At the extreme left is a charming one-piece frock of Skinner satin, which features the double bib collar and a wrapped front skirt with a cascade drapery. The skirt has a yoke top and is joined to the blouse at the natural waist-line under a deep girdle. Designed for sizes 32 to 42

Frock No. 5419—Onondaga's crêpe ononda makes this attractive one-piece dress. The skirt features a gored, inserted front section. A tie, in one with the blouse, ties over a vest, and the sleeves have below-the-elbow flares. Designed for sizes 32 to 44

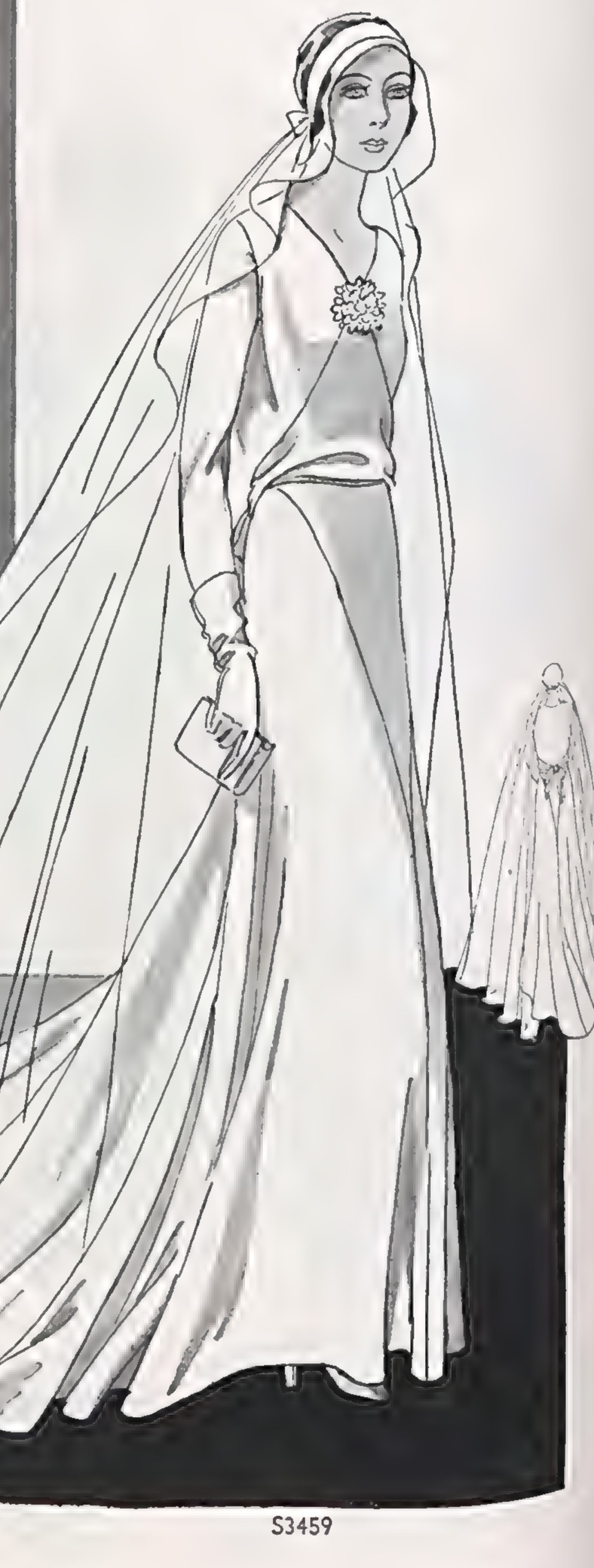
Frock No. 5422—Silk crêpe is used as trimming on the frock at the left above, of orion wool crêpe. The wrapped front, with a pleated section, ties at the waist-line. This frock, with coat 5425, forms the ensemble at the right. Designed for sizes 32 to 46

Coat No. 5425—The straight coat in the centre, of novelty woollen from Forstmann and Huffmann, has a novelty collar with shaped lapels and an adjustable scarf. The belt gives a smart touch, and the sleeves are set in. This coat is illustrated also at the extreme right. Designed for sizes 32 to 44



S3458 3102 5417

FASHIONS FOR THE WEDDING



S3459

DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. S3458—Flat fur trims this velvet dress with a full skirt shirred at the top; wide lapels. Designed for sizes 14 to 20

FROCK No. 3102—A smaller edition of the grown-up frock at the left has short set-in sleeves. Designed for sizes 4 to 10 years

FROCK No. 5417—This frock of dull silk crêpe features a bolero back and a deep, shaped peplum. Designed for sizes 32 to 42

BRIDAL GOWN No. S3459—This velvet gown has a circular skirt and a plastron front ending in a girdle. Designed for sizes 32 to 40

This season's Clothes ...but last season's FACE?

How "Faulty Desquamation" hides the true beauty of complexion ...and how a famous Facial Treatment corrects this irregularity.



No complexion can be truly beautiful without "Normal Desquamation."

This is Nature's process for removing dead cells which accumulate on the surface of your skin and hide the new, radiant complexion beneath. Constantly this process should be going on. But often irregular habits hamper Nature.

Woodbury's Facial Soap will assist "Normal Desquamation." Whereas ordinary toilet soaps merely "wash" the skin, this famous facial treatment gently removes the mask of dead tissue. Its daily use keeps the new-born complexion fresh and flawless.

To gain and retain a beautiful complexion, start using Woodbury's today. Millions of the loveliest complexions are living testimony that Woodbury's is the secret of "The skin you love to touch."

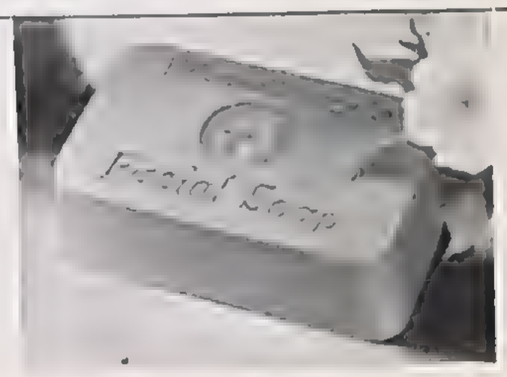
Try this for 10 days
and greet your new complexion

●

Bathe the face gently with warm water. Rub up . . . in your hands . . . a rich lather. Massage it into your skin from the chin upward toward your temples. Rinse with warm water. The old dead skin cells are "washed away." So next tone up your skin with a brisk splashing of cold water. Then . . . for the final touch . . . go over your face with a piece of ice wrapped in a soft towel.

What good the silken texture of fall's newest Paris frock . . . if the texture of the face fails to be silken too?

One little moment . . . one little stamp . . . one little ten-cent piece . . . and you've started toward a new complexion. Send the coupon.



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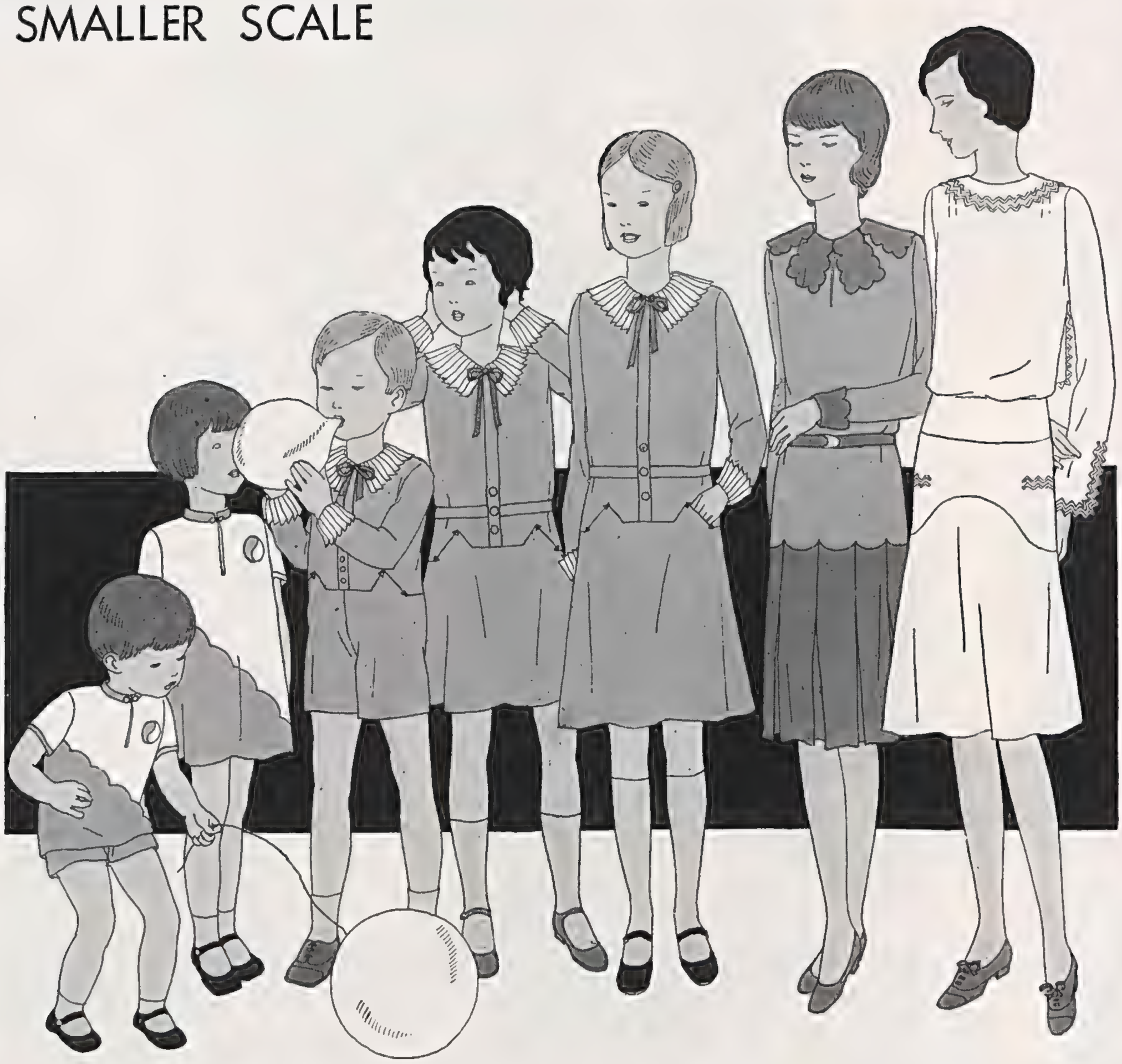
Enclosed find 10¢ for trial cake of Woodbury's Facial Soap and generous samples of the two Woodbury's Creams, Face Powder and Free Booklet, "A Skin You Love to Touch."

Name.....

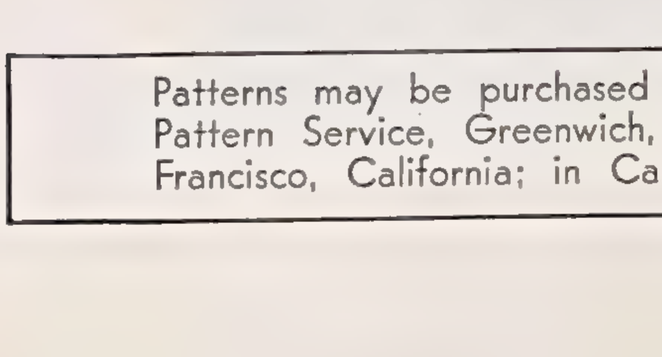
Address.....

City.....*State*.....

THE AUTUMN MODE IN SMALLER SCALE



3096 3097 3099 3098 3098 3100 3101



DESIGNS FOR PRACTICAL DRESSMAKING

Suit No. 3096—This young man's two-piece suit combines two tones of linen from Erlanger Blumgart. The overblouse has a scalloped joining. Designed for sizes 2 to 6

Frock No. 3097—A sister dress to brother's suit is this one-piece model in two tones of linen, from Erlanger Blumgart. It also has a scalloped joining. Designed for sizes 2 to 8

Suit No. 3099—Straight trousers are joined cleverly to a blouse on this one-piece suit of Pinaspun, a cotton broadcloth from Erlanger Blumgart. Designed for sizes 2 to 6

Frock No. 3098—Two views of this one-piece dress of Pinaspun, cotton broadcloth from Erlanger Blumgart, show how adaptable it is to young girls. Designed for sizes 4 to 10

Frock No. 3100—A box-pleated skirt and a scalloped tab collar are amusing details of this one-piece frock in two tones of jersey from I. A. Wyner. Designed for sizes 8 to 14

Frock No. 3101—Rickrack braid returns to trim this one-piece frock of Baroca, a wool crêpe from Julius Forstmann. The collar ends in a scarf in back. Designed for sizes 8 to 14

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; The Merchandise Mart, Chicago, Illinois, or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 18

PRECIOUS BEADS



FASHION, as you doubtless know, has given our new beaded jewels a most gracious reception. She finds them not only precious in their own right, but doubly desirable for her new note of elegance. . . . Among them there are necklaces and bracelets formed of flashing strands of gem-ruby beads linking together diamond motifs inset with star rubies . . . and others of gem-sapphire beads with similar settings bearing magnificent star sapphires.

Partial as she is to a formal gown of a plain color and severely simple lines, she chooses these new jewels as a flattering and colorful complement to give it final *chic*. . . . And at the same time, there is nothing equal to these handsome pieces for giving point and character to those soft, diaphanous frocks which, unaccented, might prove "prettier" than smart.

In this interesting collection you will find lovely necklaces and bracelets that can be worn together as ensembles, and many others that can stand quite alone as the consummate charming note in the well-planned costume. There are pieces designed for *débutantes*, as well as those created for their mothers. The prices range from $25,000 to $2500.

MARCUS & COMPANY, JEWELERS

WM. ELDER MARCUS, Jr. *CHAPIN MARCUS*

FIFTH AVENUE AT FORTY-FIFTH STREET, NEW YORK LONDON PARIS PALM BEACH BOMBAY

FULLER...

FINER...

MORE SILVERY...



The sure way to identify a Fromm Pedigreed Silver Fox is by the medallion . . . But, even without the medallion, a superior fullness and silkiness of fur and an especial abundance of silver distinguishes each of these masterpieces as a perfect example of scientific, twenty-one year straight-line breeding . . . Your dealer will show you his share of the 4000 available pelts . . . A free booklet will be sent you on request.

FROMM BROS., HAMBURG, WIS.

FROMM Pedigreed

SILVER FOXES



BE SURE MEDALLION IS INTACT ON THE SCARF YOU BUY. YOU REMOVE IT...AND RETURN IT TO FROMM BROS., FOR PEDIGREE CERTIFICATE DESCRIBING THE SCARF YOU HAVE PURCHASED.



ON HER DRESSING-TABLE

THERE are few more convincing arguments in favour of any preparations than a beautiful skin that has been kept beautiful by the use of these preparations. Such is the case in the beauty series of Lady Clinton Castle, who made a study of chemistry in order to create facial items to care for her own skin in the exigencies of torrid climates and who herself still compounds each product that goes from her laboratory. These beautiful crystal bottles have cloisonné tops, and the powder jar has an exquisite cover of enamel and jade; from Bonwit Teller but so successful is their effect in refining the skin that the temptation is to use them each time that you wish to look your best. After the face has been splashed with very hot water, a small amount of "Porine," which is a powder, is dampened and rubbed into the skin gently with the finger-tips. It is then removed with hot water, the face is dried quickly, and "Bracer B" is patted on. This is a liquid that makes the skin tingle sharply for a moment. Next, ice is massaged lightly over the face, and a final application of "Bracer B" puts a finishing touch to a treatment that allows you to face a new and vivified reflection in the mirror. All of Lady Clinton Castle's preparations can be purchased from Bonwit Teller in New York.

FOR THE DELICATE SKIN

The cleansing oil in this series is blended of eight different oils that spread smoothly over the skin like a benediction, soothing as they cleanse. In the morning, after the face has been cleansed, "Bracer A" is suggested, a milky liquid that provides a foundation for make-up. For the sensitive, delicate skin, there is a semi-liquid cream called "Bon Jour" that is allowed to remain on the face for a few moments, during the bath or the morning exercises, and, when it is removed, it not only leaves the skin delightfully smooth, but affords protection against the elements, as well. "Herbal Rejuvenator" is to be applied at night, to soften a roughened skin and promote a smooth texture. This is intended for use on alternate nights with a cream suitably termed "Bonne Nuit," since its purpose is to combat lines and dull colouring during sleeping hours.

For those whose skins are afflicted with blackheads or enlarged pores, Lady Clinton Castle provides a treatment based on two specialized preparations. These she recommends for use not more frequently than twice a week.

END-OF-THE-SEASON SHAMPOO

If you have just returned to town and taken up the business of getting yourself and your wardrobe organized for the season, every time-saving procedure will be of interest. One, which has other virtues than its speediness to recommend it, is the shampoo given by Louise Berthelon at her salon on Madison Avenue. This is done by means of a liquid, which is poured over the hair, rubbed into the scalp, and which removes every trace of dirt and oil. When this treatment is given in the salon, it is followed by a thorough brushing of the hair and an application of a refreshing tonic, all of which requires less than half the time of an ordinary shampoo, since there is no drying process involved. Furthermore, it leaves the wave undisturbed, just as it was before the shampoo. Indeed, if (Continued on page 92)



MARTINUS ANDERSEN

(Left) Alexandra de Markoff provides a delightful duet in her fluid powder foundation and finely blended face powder. These are packaged in the smart maroon-and-white containers that distinguish all of the de Markoff preparations; from Franklin Simon



POSED BY
NAOMI JOHNSON

DOBBS – Fifth Avenue – New York

NEW YORK'S LEADING HATTERS

The Dobbs SANDS POINT *... of light weight felt — has the brightness of activity in its lilting brim — and the charm of idleness in its softly curved crown ... beautifully hand-tucked! $19.50 In the newer colorings and all sizes, as featured in*

Birmingham, Ala.	*Los Angeles, Cal.*	*Pittsburgh, Pa.*	*Boston, Mass.*
HIRSCH MILLINERY CO.	BULLOCK'S	JOSEPH HORNE CO.	WM. FILENE'S SONS CO.

And by Exclusive Representatives in most of the other Principal Cities

Le Dandy d'Orsay

The contribution of Paris to the exotic requisites of the connoisseur.



Duo d'Orsay

The romance of yesterday blended with the sophistication of tomorrow.

GRACEFUL MODES FOR HOURS OF EASE



5428 5429

5428 5429

LOUNGE COAT No. 5428—Two views of this flared coat, of Stehli's crêpe satin, are shown above. With the pyjama suit at the right, it makes a very effective ensemble. Wrapped fronts are featured. Designed for sizes 14 to 42

PYJAMA SUIT No. 5429—Crêpe satin from Stehli is used also for this one-piece pyjama. Wide circular trouser sections give the necessary fulness, and the shirred collar is in one with the fronts. Designed for sizes 14 to 42

BED JACKET No. 5414—This shaped bed jacket, of crêpe de Chine and lace, has sleeves with epaulet shoulders that give a very graceful line. It is fastened by means of ties, set in the shoulders. Designed for sizes 14 to 44



5414

☆

This

goldenrod frock for September days

AT BERGDORF GOODMAN . . . ON THE PLAZA



Hal Phyfe

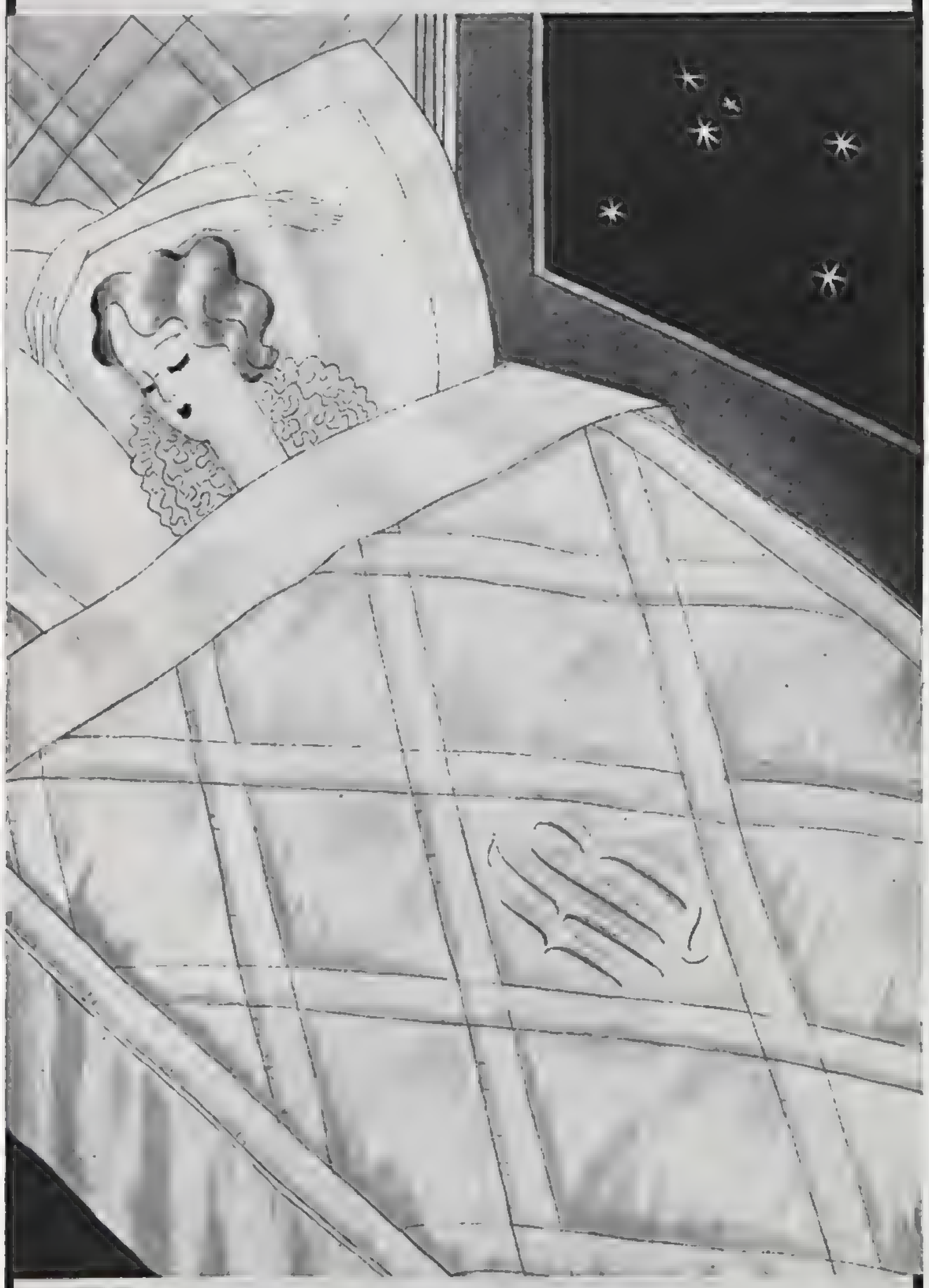
English tweeds are designed from heather, moor, and sky colors . . . this one must have been done from a field of goldenrod . . . all brown, and fawn, and flecks of pale green-gold. The scarf is lined with suède in the same gold . . . the belt repeats it . . . the tweed hat matches. A purely September frock . . . just one of the autumn things in the sports room.

BERGDORF GOODMAN

NEW YORK

Eleanor Beard Inc.

KENTUCKY HAND-QUILTED THINGS



The autumn household turns gay and inviting with all the lovely things newly created by Eleanor Beard to make it charming! Picturesque Quilts, colorful Bedspreads, delightful Chaise Covers...quantities of little Cushions and Boudoir Accessories...they are all exquisitely hand-quilted in beautiful designs. This smart Satin Comforter with its distinctive 3-letter trapunto monogram, is quilted in large double squares and has a straight edge valance which hangs gracefully or may be tucked snugly under. In double bed size, wool filled, it is $70.00; single bed, $65.00.

STUDIO "HEDGELANDS" HARDINSBURG KY.

NEW YORK 519 Madison Ave. · CHICAGO 700 N. Michigan Blvd. · PASADENA 41 So. El Molino Ave. · SAN FRANCISCO 609 Sutter Street · DETROIT 336 Book Bldg.

SANTA BARBARA 24 de la Guerra Studios · LOS ANGELES Bullocks-Wilshire Wilshire Blvd. · LOUISVILLE 120 Heyburn Bldg.

VOGUE GOES SHOPPING

(Continued from page 65)

that's right, children, more backgammon. And as your board must be pretty well worn by this time, I strongly recommend a visit to Gimbel's backgammon department, where you will find all the paraphernalia of this modern vice. There are a microscopic board and counters for the fiends who can't stop playing even on the train from New York to Boston and would like to play on their knees in the Harvard Stadium between quarters. Gimbel's has, also, some good tables with the tops marked with a board, and a piece of fabric like a bridge cover, marked with a backgammon-board, which you just slip over your bridge table and, presto, as they used to say when I was a child in Spain. There is an instructor there, too, in case you've been shipwrecked or with Byrd or something all this time.

• Any write-up of Mariano Fortuny is not for the eyes of honest creatures with heavy ankles. However, if you are lean and walk well and are orchidaceous in a thoroughly romantic way, you will look well in Fortuny tea-gowns, which, as you know, are made of thin silk, pleated from shoulder to heel. The new ones are without sleeves and are made in the most lovely shades, such as wine-red, royal-red, old-yellow, gold, an infinite variety of greens, and several pinks that can only be described as Borgia. And these tea-gowns will be found not at all out of place posing as evening gowns; just suit yourself. In any case, it is well to know that Fortuny has many lovely velvet wraps in exquisite shades that make ravishing cool-weather evening coats.

Also, this year, there is a velvet evening dress that is Early Florentine in feeling, with a fitted waist and a swinging skirt. Just think how enticing you tall *châtaines* would look, like beauties by Boccaccio. And there are velvet dresses for afternoon wear, as well as for informal evening wear.

• The only thing in the future that I definitely dread is when it stops being smart to wear a beret. I love this feeling of bareheadedness coupled with the undeniable wham of a little dot of a cap cocked over one ear. However, there isn't the faintest prospect of berets going out of fashion for some little while. At Jay-Thorpe's are some from Marcelle Lély, very Yale-Bowl-with-a-Bones-man. One, a little tight beret of black antelope, has three strips of black Persian lamb applied; another one is of black satin fitted like a turban and makes you look consistently as if you had an engagement for dinner ahead. There is a succulent little white galiak cap-like arrangement that pulls down on one side. I don't know why it's not exactly a beret, it just isn't. This one makes you look a cross between a Russian *femme fatale* and a London beauty with a husky voice.

• Saks-Fifth Avenue has a department for débutantes that is designed to please the tastes and purses that are so disproportionate and so typical of the Bright Young Things. Now this same shop is going to have inexpensive underclothes on the same floor. I have seen the sleeping pyjamas, and they are divine. Very waisty and full of trouser, with a broad-shouldered look always owned or affected by These Wild Young People. They are in pink, or peach, or turquoise and piped in another colour, and they are particularly well adapted to monogramming.

To change the subject with the mental agility of a mosquito, Saks also has some shoes that are hysteria-inspiring. They are of a new crocodile leather, polished very dark to go with the new dark browns you're going to find yourself wearing this autumn. These shoes are made entirely by one man—just think of that. They are made in good classic designs. I was perfectly fascinated with the unique crisscross gashes in the sole, very real and obviously on purpose. They are a tradition with these shoes, they tell me. An old humanitarian tradition, not to let people fall down.

• Leaping back to Best's for an instant, you'll find a felt hat called "Stowaway," a Mallory product it is, which is just Paradise for you lovely ladies whose boast it is to be ready for anything. It's the kind of hat you can practically pack in your compact or roll up and stuff down your lipstick case. It is made in any shade, is exclusive with Best, and is the very thing for a débutante-in-the-country, a college girl, a lady with an open Mercedes, or, as far as that goes, anybody else. I was just trying to think of specific examples.

• Kargère has some of the very most dazzling linen in this dazzling city. I love their appliqué table-cloths—one is a big one of green linen with lemon coloured fruit and dark green leaves in appliqué to match. There are lots of others equally lovely. They have also some lace that is a modern reproduction of old Flandre's, combined with very fine linen to make a runner and mats. As far as I know, it is unique in the city. You can imagine it on a very white-tie kind of table.

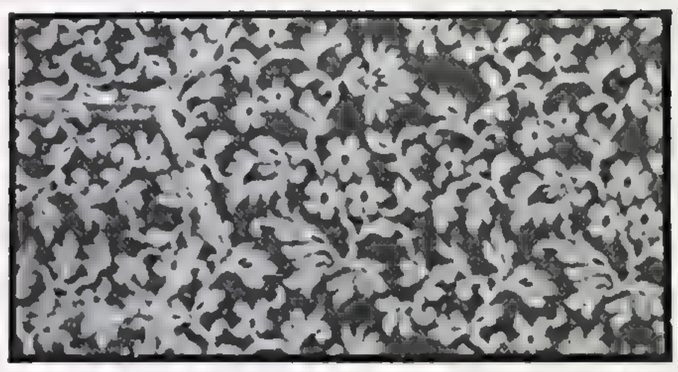
• Woolworth's has white china dishes in the shape of swans, and very Continental they look. They are just the length of a cigarette and look amusing at each place on the table, at a luncheon for inveterate smokers. Maybe you all knew about these swans long ago, but, anyway, they're very good.

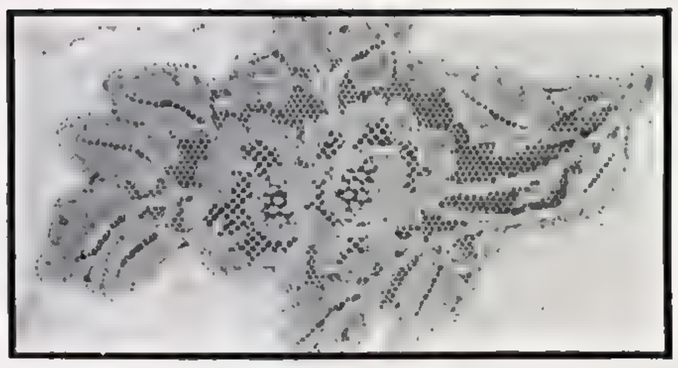
• Just one fleeting word to remind you of Kitty Gordon's shop in Madison Avenue, which generally manages to have some of the very best models of each season, to say nothing of a few models from the smaller houses that you haven't seen and won't see again on any one else. And there are grand hats and unostentatiously efficient corsets. Débutantes ought to do some little hovering about here, since they make a special price for girls coming out, which sounds enticing.

TO OUR CONTRIBUTORS

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Adventures IN Lace





HATTIE CARNEGIE

TELLS HOW TO CARE FOR LOVELY LINGERIE

TRY THIS RECIPE for one of those downhearted times when life tastes fuzzy as warmed-over tea and glamour has will-o'-the-wisped into the gloaming.

Go adventuring at Hattie Carnegie's . . . there is magic for the soul in her exquisite concoctions made to flatter one's intimate self.

Lovely laces filigreed by patient fingers into airy enchantments . . . frothy ninons, gardenia-smooth satins . . . colors tender as the first delicate buds and leaflets of spring. Such lingerie, such negligées, as to revive drooping spirits at once!

Luckily, too, there's a treasure trove of Lux diamonds at every wise woman's hand to make even the most fragile trifles a *sensible* choice.

Hattie Carnegie herself gives this comforting assurance: "Even very delicate colors, and the finest of laces, old or new, can be perfectly cleansed in Lux. Never have them rubbed, always have them very gently dipped up and down in a bowl of rich Lux suds.

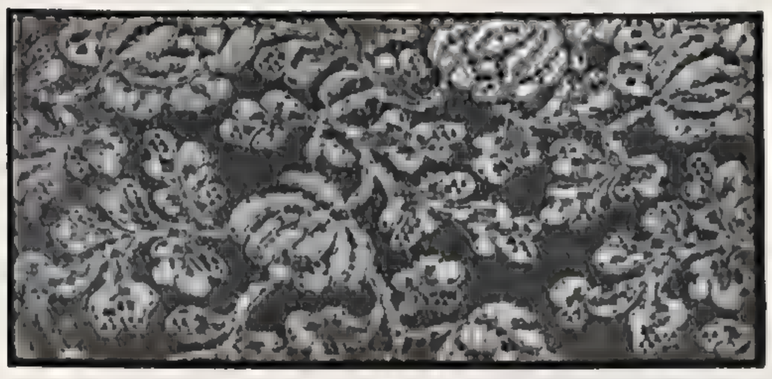
"In this way, the beauty of lingerie and negligées is always retained and they stay as charming as when they are new."





(*Above*) An enchanting pajama ensemble from Hattie Carnegie, of imported crêpe-de-chine, inset with very lovely, handmade Alencon lace.

(*Left*) The delicate tracery of the rose point lace gives this beautiful gown from Hattie Carnegie richness and elegance in exquisite taste. "Lux cleanses laces and fine fabrics perfectly," Hattie Carnegie assures you.





COTY
PERFUMED MANICURE POLISH



NEW! *Entirely free from chemical odors*

Imagine grooming your nails to loveliest sparkling perfumed lustre without a single trace of the usual disagreeable liquid polish odors.

Now it is possible! For Coty, the world's foremost perfume genius, has created a wonderful new polish.

As you use it, you are conscious only of fragrant Coty Perfume—gentler, finer cosmetic-type ingredients that give your finger-tips a flattering new perfumed brilliance.

A single coat of Coty Perfumed Manicure Polish gives a more natural brilliance—preventing over-coated, artificial-looking nails. Smoother brushing qualities save time. The lovelier crystal finish lasts a week or more. The polish does not chip, peel, or make the nails brittle.

Four shades: Clear, Medium, Deep or Extra Deep—$1.00. Perfumed Polish and Solvent Combination $1.50 at the better shops everywhere.

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Coty Perfumed Manicure Sets with fitted Coty Trays (refillable) give you every requisite for this finer modern perfumed care of the finger-tips. Sets at Three, Four and Five Dollars. Ideal Birthday or Bridge Gifts.

The test below proves that Coty Polish does not become unusable through evaporation the way ordinary polishes do



After six days of exposure to the air ordinary polishes become gummy and practically solid



Coty Perfumed Manicure Polish tested the same way remained fluid — easy to spread and dried quickly on the nails

PERFUMED MANICURE
COTY

SEEN ON THE STAGE

(Continued from page 58)

force; the courage and the creative energy appear to belong now to such producers as Jed Harris (who last year forsook the ways that had brought him fame and fortune and started all over again in an entirely different direction), Arthur Hopkins, Herman Shumlin, Chester Erskine (now securely established in the Charles Frohman Company), the Theatre Guild—in spite of its sad showing during the past two seasons—, Eva Le Gallienne, Brock Pemberton, and many young aspirants who possess enthusiasm and courage, but have yet to prove themselves.

This group, which is surely taking command, has surveyed the situation carefully. It knows that the talking pictures, far from being a menace to the theatre, are an aid. For while they provide satisfactory entertainment for a huge public that used occasionally to patronize the theatre, and, thus shorten the run of all but the most successful plays, the defection of that particular public eliminates the wildest part of the gamble in play production. This group does not strive to please every taste with each play. The compromise that has weakened so much of the drama of recent years, they realize, will serve no purpose but defeat. We can, therefore, anticipate a drama that, whatever its other shortcomings, will be earnest, sincere, informed with emotional integrity.

The record of last season foreshadows that. "Strictly Dishonorable," farce; "Berkeley Square," romance; "The Green Pastures," fantasy; "The Last Mile," tragedy—each held firmly to its genre, and they were all successes from every point of view. Crowded houses greeted every performance of Tchekov at the Civic Repertory Theatre, and Jed Harris's understanding production of "Uncle Vanya" with an expensive cast was not unprofitable. "Journey's End" continues on its triumphant way. Three in the above list survived through the unprecedentedly hot summer and are still running. All of which would indicate that the theatre, far from being on its death-bed, is rousing itself from a long sleep.

In the new era, the showman will predominate, of course; the very nature of the art has and always must demand that. But it will doubtless be a type of showman who can not be satisfied with concocting stews of sentiment, thrills, and laughs. And he will be producing for a taste that, while not connoisseur, is discriminating.

"DANCING PARTNER"

David Belasco's first venture would seem to deny that. His initial offering each year at his own playhouse has come to be considered a sort of official beginning of the season, just as in former days the appearance of John Drew at the Empire Theatre on Labor Day was recognized as the start of the theatrical season—and incidentally of the social, too. There is nothing to indicate that the Belasco piece will set the tone. If it should, if the opening this year were any indication of what will follow, the optimism over the future of the theatre expressed above would not be quite bright. But the theatre differs from politics and several other things in that you can never tell by the way one play goes how the others will. You can tell the general tendency of taste: for instance, just now the wisecrack as a substitute for wit is rapidly passing, the word "sentimental" is no longer damning—things like that. But in the case of particular plays, no one has yet been able to make a rule that would hold up for long. Because the manuscript must be coloured by so many personalities before it reaches its audience.

"The Wizard" is aware of the tendency of this time, but, by the manner he responds to it, he might as well not know it. He has chosen to inaugurate the season with a silly, flat, obvious piece of claptrap that originated in Central Europe; he calls it "Dancing Partner." He has cast the far from romantic Lynne Overman as a young English nobleman who, the authors infer, rivals Casanova and Don Juan in being irresistible to women. It might be burlesque if it were diverting.

Written by Alexander Engel and Alfred Grunwald, adapted by Frederic and Fanny Hatton—with five authors (for one must never forget that Mr. Belasco is a playwright as well as a producer, a director, and also an actor of a sort), one might naturally expect at least an interesting comedy. "Dancing Partner" is not even that. Perhaps, it is a case of too many cooks or, perhaps, plenty of capable cooks with nothing to make the broth of.

All femininity loves Lord Robert Brummel. He has generously accepted the favours of a great many charming girls. But too much success has made him arrogant; he believes that no girl can resist him. Consequently, when his uncle comes to France and commands him to marry the daughter of Lady Hartley or be disinherited, he refuses on the ground that she, like all other girls, is impure or willing to be. The uncle is not convinced, so Lord Robert sets out to prove his point. He disguises himself as a gigolo, but even that does not make Roxy Hartley succumb. She remains above reproach, and he must perforce plead for what he had thought he could take whenever the mood struck him. After a session above the clouds in an airplane, she consents to marry him. And, presumably, she and the relatives take the chastened one back to English respectability.

If the actor cast as the hero were what the lines describe him, if the lines themselves were witty or even bright, the story made to seem plausible as it unfolds, the hero's transformation at all credible—if it were changed in those ways and dozens of others, "Dancing Partner" might be a passable *pièce du théâtre*. As it stands, and in spite of an airplane effect, it belongs neither on the stage nor anywhere else.

"LADIES ALL"

All of which applies also to a comedy named "Ladies All," sponsored by the Shuberts at the Morosco Theatre. It tries to be witty and achieves such scintillating lines as a puppet's remark as he stares appraisingly at a girl: "I've a good eye for figures;" when one person tells another he has a heart of gold, the complimented one remarks: "That's a nice treasure to have in the old chest."

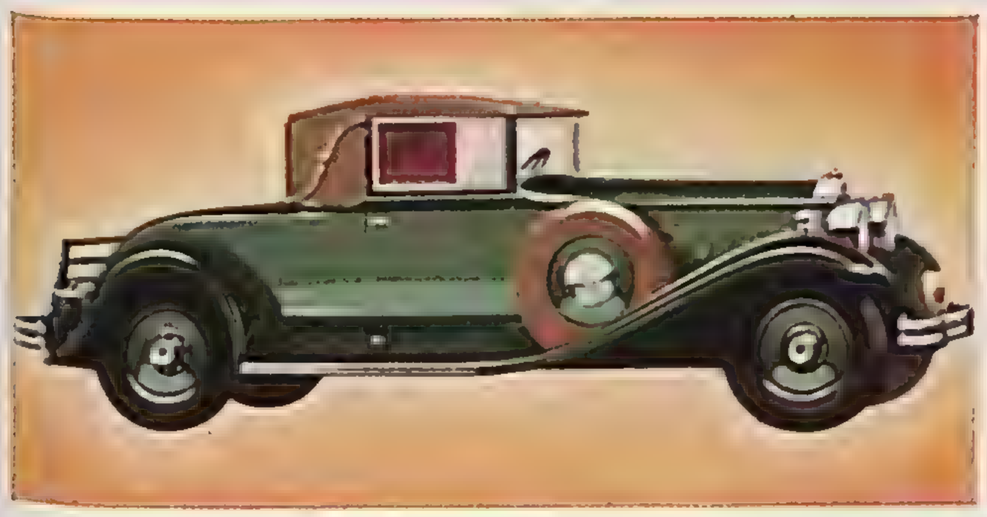
Walter Woolf, fresh from the musical comedy stage, like Lynne Overman, but more convincingly, represents a man whom women can not resist—the three women of the cast in particular. Fortunately, the dramatis personæ consists of six—the four mentioned and two other men—, so everything comes out even, like the old Southern game with bread and molasses.

These two exhibits carry about them a curious air of quaintness, perhaps because so short a time ago they would (Continued on page 84)



For a discriminating clientele

For the Gonzagas, Medici, Strozzi and other great families of medieval Italy the best artists were constantly employed to decorate both written and printed volumes. Like the 16th century illuminators, Packard today produces its best for families of taste and discernment—builds motor cars for those in a position to know and enjoy truly luxurious transportation



ASK THE MAN WHO OWNS ONE

Packard families, in the great majority, keep their cars. Whether they own the costliest of individual custom creations or models of the more moderately priced Standard Eight, they continue to *drive* their Packards with the same good judgment that prompted the original *purchases*. This is but natural. Those of ample means are seldom extravagant. And when a Packard—of any model or any price—is driven for a period approaching its full, useful life the reward is luxurious transportation at truly economical costs. Packard, of course, makes it desirable for owners to keep their cars. The fundamental and unchanging beauty of Packard lines protects the owner's investment. A Packard in its fourth or fifth year of operation is as much a Packard in beauty, comfort and distinction as on the day it was delivered. The new series Packard cars—Standard, DeLuxe and Individual Custom Eights—are not exceptions. More powerful, refined and improved throughout, they are the finest cars Packard has ever offered. But as usual they embody no radical changes in appearance—and they will be unmistakably and luxuriously *Packards* throughout their long and distinguished years of pleasurable service.

PACKARD LUXURIOUS TRANSPORTATION

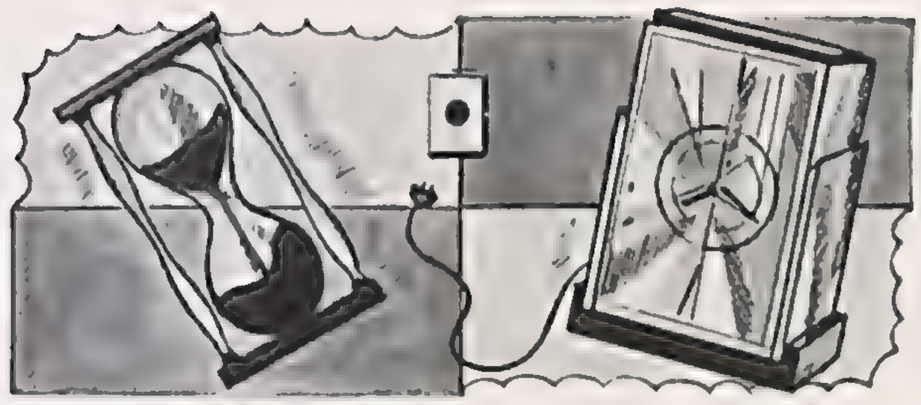


Elegance in all things

Through all the changes of fashion and fancy, one woman remains eternal . . . she whose passion is for elegance. The perfumes that Guerlain drew from the flowers for some far-off queen or duchess are gone with the spun gold that lay so lightly on their shoulders. But the quality of elegance is still the Lord of Moods . . . and the woman who adores elegance still commands it from Guerlain. For who can deny the power and the beauty of Shalimar? . . . Who can deny the douceur of L'Heure Bleue . . . or the strange modern charm of Liu? Who knows, and knowing resists, the powder of Guerlain . . . touched with the fragrance of Shalimar? And who, feeling the lipstick of Guerlain on her lips, smooth, indelible as fate, does not partake of elegance and beauty? For elegance is beauty and to augment it is an art . . . an art that has no master equal to Guerlain.

Shalimar is $12.50 and $25 . . . . . Liu is $30 . . . . . and L'Heure Bleue is $5 and $15.

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Prodigious children of Old Father Time!

CLOAKED in beauty inherited from the ages, conspiring with the phantom power that lights the world, Telechron★ Self-starting Electric Clocks have in the last decade taught a new conception of effortless timekeeping accuracy. . . .

The Warren Telechron Company founded the industry of electric time. It placed its Master Clocks in the power houses to establish a precision which made possible the use of synchronous timepieces. The Warren Telechron Company developed a wealth of models to fill the requirements of every purse, taste and purpose.

And now the fall of 1930 sees the introduction of still greater variety, new models fashioned from fine metals and woods with yet higher craftsmanship. Below are shown a modest three—two for living-room or library, the third a simple model for the kitchen. All supply accurate electric time, without winding, regulating, oiling or cleaning. Prices range from $9.75 to $55. Under the name "Telechron" in your Classified Telephone Directory, you will find the nearest dealer listed. Warren Telechron Company, Ashland, Massachusetts. In Canada, Canadian General Electric Company, Toronto.

The Revere Clock Company, of Cincinnati, Ohio, manufactures grandfather's clocks and other distinguished chiming clocks of all kinds, equipped with Telechron motors, at prices ranging up to $1200.

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No. 452—Six Colors, Chromium Fittings, $9.75



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No. 557—A graceful tambour for your mantel. Honduras mahogany with inlay. Sixteen and seven-eighths inches wide, $23

Telechron

New . . *from Paris* . . to every woman who wants



Day by day, you see the soft, lustrous waves deepen in your hair until they are natural—lasting. La Gerardine is non-alcoholic, non-oily, non-sticky . . . it leaves no powdery deposit on the hair



LaGerardine is applied with a long-handled brush. The lotion is so safe and good for the hair that mothers like to start with it early to train their children's hair in beautiful soft waves.

The wave is set with combs or with the fingers. La Gerardine does not affect the color of the hair and is, therefore, the safest way to wave gray, white or very blonde hair.





Between treatments at your hairdresser's, spray La Gerardine on your hair, pinch wave into place. Use as setting lotion after each shampoo. Dampness will only deepen your wave.

a discovery of importance

Naturally Wavy Hair . . .

Amazing Method of Treatment trains a Natural Wave into Straight Hair

Eleven years' experience—
thousands of cases—
have proved its success

TEN thousand Parisiennes, within the past eleven years, have frequented a certain tiny salon at 47 rue des Mathurins which guarded an astonishing and fascinating secret. Some came unbelieving. All went away convinced, enchanted . . . and spread the news.

Their seemingly straight hair—whether blonde, brown, raven or white—had been trained in the little salon of M. and Mme. Gerard, to wave softly, smoothly, naturally. Lustrous, loose waves. Waves which damp weather, a hot bath, a swim, a shampoo, only deepened! *C'était incroyable!* But absolutely true!

American travelers abroad persuaded M. Gerard to bring to this country La Gerardine, the refreshing and fragrant, yet perfectly harmless lotion that performed such magic. And already, thousands of smart metropolitan women are taking the treatments with success.

A series of supervised tests have been made on a large number of heads of different types of hair. The progress of the treatment and its amazing result were painstakingly examined. They were convincing. Some kinds of hair responded more rapidly than others, but even stubborn cases yielded.

Leading hairdressers in New York and Chicago—men with most at stake in reputation and smart clientele—began giving Gerardine treatments. Now, in smart shops throughout the country you, too, can get it.

A Healthful Treatment—
not a "Miracle"!

The Gerardine treatment, though simple, carefully follows the sound laws of hair health and beauty. It must be regularly and faithfully followed to produce full results. La Gerardine lays no claim to being an "overnight miracle."

But it offers you the joy of knowing that every wave it puts into your hair will soon become naturally and lastingly your own!

The ingredients of La Gerardine have long been esteemed by hair specialists. Their magical, precise combination, however, which cultivates waviness in the hair, was happily discovered during experiments to create a new and finer hair tonic.



Tests made under dermatological supervision have proved that La Gerardine is *absolutely harmless*—it can be used safely on a baby's hair. It cannot injure the eyes, does not even smart. It contains no alcohol, is neither oily nor sticky and leaves no powdery deposit in the hair.

Improves the Hair Immediately

From the first, you will discover an improvement in the lustre and quality of your hair. La Gerardine cleanses the scalp and hair and is absorbed by the hair shaft, making it softer and more pliable.

Tests have shown that, as a "setting" for a permanent, La Gerardine prolongs the life and beauty of the wave. Since it does not affect the color of the hair, it is the safest way to wave white, bleached or dyed hair.

Leading Hairdressers First to Use It

The right to give La Gerardine treatments is granted only by franchise after thorough instructions. Proof of La Gerardine's value is the fact that the first to apply for this franchise were the fashionable New York salons on Fifth Avenue and on Fifty-Seventh Street.

Many women will want to take advantage of their hairdresser's skill in massage and shaping a smart wave. His treatments should be supplemented at home by spraying La Gerardine on the hair and pinching the wave into place each day.

For those who prefer to give their hair the treatment at home, La Gerardine, with a book of complete instructions, is on sale at the toilet goods departments of leading stores.

The demand for La Gerardine has been so rapid that we cannot publish the list of hairdressers who give the treatment. We will send you the names of shops in your city which have the Gerardine franchise. Address La Gerardine, Inc., 122 East 42d St., New York City.

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WANTED!

Every Pink Toe with a Lazy Disposition

Wanted: proud pink toes . . . toes to take a whirl at showing off the devastating charms of Daniel Green's new leisure slippers. Styles galore to choose! Bewitching mules, slender D'Orsays, Bridge slippers, dozens of backstrap affairs. Sometimes in kid (gold or brilliant shades). Frequently in crepe or satin, colored to make you weep with joy. Hurry, hurry, hurry to snatch up this career. No compensation offered . . . except perfectly grand compliments from friends and admirers. (By the way, Daniel Green makes leisure slippers for men and children, too.) Prices. $2.50 to $10 a pair.



If you don't see our name on the sole, it's not a Daniel Green slipper.

DANIEL GREEN

Leisure Footwear



THE MONTE CARLO



THE BRIDGE SLIPPER



A COMFORTING COMFY

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SEEN ON THE STAGE

(Continued from page 80)

have been considered smart and daring, and "The world has gone beyond that now." For, although it is a truism, it is worth repeating that the things immediately behind us often seem more remote than those at a distance. And we are inclined to deplore, even to ridicule, what we have just gone through and to glorify that which has had time to gather a mist about it. Even that which we did not care much for when it was happening. War, for instance. All but one kind of romance dwells in the far-off places, and even that one kind often takes on more vivid colours as it recedes. But, then, in spite of our protestations, we are and will remain sentimental. And the most stolid of us has what might be called imagination *en arrière*.

But these melancholy—and not too original—reflections vanish when one glances over the theatrical fare promised us in the next few months. The finest talents of the world are represented. England is to send us new plays by Lonsdale, Milne, Galsworthy, Edgar Wallace, and Pinero. Also William Bolitho's posthumous drama. France will contribute fresh works by Sacha Guitry, Marcel Pagnol, Edouard Bourdet, Henry Bernstein, and Lenormand. Announced also are two or three Pirandello plays, and one of Molnár's adapted by Sidney Howard.

Among the American dramatists who have dramas ready for production are Frank Craven, George M. Cohan, Maxwell Anderson, Philip Barry, Marc Connelly, Elmer Rice, Robert Emmet Sherwood, Owen Davis, Kenyon Nicholson, Booth Tarkington, Lynn Riggs, and Paul Green. And, besides, Laurence Stallings's stage version of Ernest Hemingway's novel, "Farewell to Arms," is promised for the autumn.

Then, too, we are informed that Maude Adams and Helen Hayes will return to the stage, that Jane Cowl will appear in "Twelfth Night" and Ethel Barrymore in the frequently announced dramatization of "Scarlet Sister Mary."

In addition to all that, there will be Ruth Draper, the Civic Repertory Theatre, the Theatre Guild. And chances are always great that a talented play maker or performer or both will come into the light. Surely, the season of 1930-31, in spite of the way it has begun, promises to be as brilliant and varied as any within the memory of our generation.

EXERCISE YOUR RIGHT TO BEAUTY

(Continued from page 57)

soothes your nerves, flexes your muscles, and adds or subtracts weight at the right points. You are worked over with delicious unguents, and, by the time you have finished off with a hot-and-cold shower, your skin has the smooth, gleaming consistency of wet rubber. After a few of these treatments you begin to feel as springy and bounding as a rubber ball.

Soon, you are fired with ambition to get down on one of the yellow or violet satin mats in one of the sun-swept exercise rooms and get to work. It's real work in the exercise rooms, for all your weak points are detected and vigorously attacked—a vertebra out of alignment that cuts off your circulation, a lazy muscle that is failing to keep some vital organ in exactly the right place. You are taught how to keep your "tummy" and your hips—the least fashionable part of a woman's anatomy—tucked out of sight. You are taught how to swing your hip-bones properly into their sockets, visibly reducing the width of your hips and bringing your legs into the straight, close line of which Mr. Ziegfeld approves. But not until you can make a perfect contact with the wall from the back of your heels to the back of your finger-tips, stretched above your head, are you considered to have attained the perfect posture and to be equipped to carry off the new clothes.

In the meanwhile, reduction, if you need it, has been going on. But not in general weight, without your doctor's consent—only in spots. Most people are too much underweight for the good of their health and energy, even though their flesh is obtrusive, here and there. "Add ten pounds in weight and take off five inches in girth" is the favourite slogan, and you may be ordered to drink milk at the same time that the roll of fat around your waist is being made to disappear. Massage and exercise play their parts, and the Ardena roller and the Ardena bath give amazingly quick and efficient results. In the mechanical roller, you feel as though you were in the midst of a perpetual subway turnstile—though far more comfortable—, and here no effort at all on your part is required. You rest your arms on the supports and read Aldous Huxley's new book, while the rollers go round and round your hips and your waist. Both the rollers and the bath work to break up the fat cells—one by a steady, gentle pressure, the other by a vacuum pressure, and, in both cases, the broken-down cells are carried from the system by means of diet, exercise, or massage.

As soon as you are in good condition or if you are in perfect health to start, you can take up the rhythmic exercises to the tune of the latest jazz records and experience the joy of the carefree people who delight in doing "scissors" and the "bicycle" under the Riviera sun. Soon, you begin to feel like Diana.

When you can hardly keep your toes on the ground, you are given tap dancing as a final treat. The tap-dancing room is papered to give an effect of sunlight, and the buildings of New York pile up like blocks far below. You wear colourful shirts and shorts and Mary Jane pumps and decide that nothing is so fully expressive of your personality and your newly acquired zest for living as this merry dance.

Many people come for the rhythmic exercises, merely for the fun of it, for the grace of it, and to keep in good shape. It's an excellent way of keeping active, when in town, and a massage and shower to finish off give you the same sort of tingle and glow that comes from winter sports. Some girls, worn down with strenuous jobs and needing to be built up again in a short time, come to the salon and spend their vacations. Children acquiring habits of bad posture are brought in and first interested in the tap dancing, to have their interest aroused gradually in developing straight, lithe little bodies. A trio of grandmother, daughter, and granddaughter has been known to enrol and, after pursuing health and beauty along different routes, ended up together in the tap-dancing room.

If you want to surprise your friends with a totally unsuspected baby, you can come to this salon and learn how to carry yourself in the Indian way. Proper muscular control is an aid to concealment and, incidentally, relieves a great deal of nerve-strain from both the mother and the child. One way and another, we ought soon to be producing a marvellously perfect human race!

IF THOSE LINES AROUND YOUR MOUTH COULD TALK!



What a tale those two deep curved lines could tell . . . of lack of care . . . and of premature aging because of just this lack of care.

But it is such a perfect joy now with Du Barry preparations and Du Barry Hand Principle treatments to give your skin the daily care it requires that no one needs endure the premature appearance of those hateful lines around the mouth . . . or enlarged pores, or roughened textures, or even relaxed contours. Just a few fragrantly lovely preparations with those amazingly beneficial ingredients evolved in the famous Hudnut Laboratories after years of research. Just a few easy directions, clearly outlined for you in the Du Barry Booklet . . . and stimulating the sluggish muscles, softening the betraying lines and coaxing back the youth of a clear, fresh complexion, becomes a gay adventure.

THAT IMPORTANT DAILY CARE: Begin always with the Du Barry Cleansing Treatment . . . using the light silky penetrating Cleansing Cream which melts at body temperature, Du Barry Cleansing Tissues and Du Barry fragrant Skin Tonic and Freshener. With the skin really clean you are ready now for the treatment to discipline lines . . . smoothing on Tissue Cream if your skin is oily, or Skin Food if your skin is dry.

Du Barry Special Cleansing Cream . . $1.50
Du Barry Cleansing Tissues 50
Du Barry Skin Tonic and Freshener . . $1.00
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Du Barry Tissue Cream $1.50



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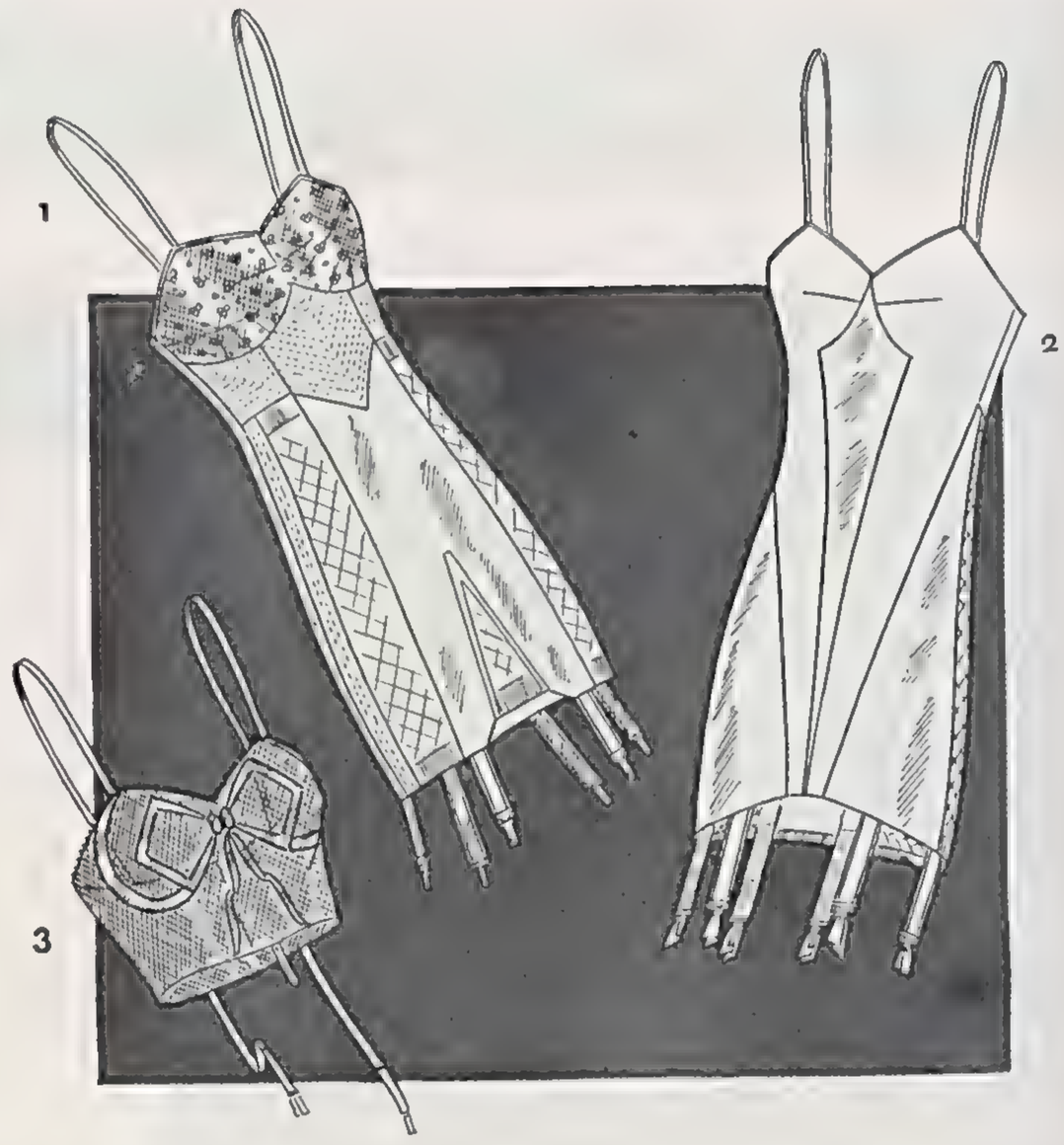
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I accept your offer of a 10 days' supply of Du Barry "Two Essentials of Beauty". Enclosed is 10¢ to cover the cost of mailing.

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Address_____





This longer net brassière has a satin appliqué bow; Bonwit Teller

This satin and elastic all-in-one has a net top; Saks-Fifth Ave.

Satin inserts trim this silk batiste all-in-one; from Bonwit Teller

HOW FIRM A FOUNDATION?

(Continued from page 51)

at last really comfortable. Corset designers and corset manufacturers have struggled to solve the problems of all kinds and types of figures. They have modified the new lines of corsets to our American needs. They have considered fashions, as well as figures; beauty, as well as comfort and health. To get all of these qualities at their best, it is usually wisest to have the corset fitted.

There are two distinct methods of corseting for this year of 1930-1931—by the all-in-one garment or the girdle and brassière. According to statistics, there are many more persons wearing the all-in-one corset; yet, the most skilful and chic corsétières in New York, such as Madame Binner and Madame Campbell, advocate the higher girdle and brassière. It is, after all, largely a matter of personal choice, though, in general, the all-in-one is particularly satisfactory for larger figures, and the girdle is the choice of slender girls.

The actual difference between the new girdles and the old ones is that the waist-lines of the new models are slightly higher and the lines closely fitted above the waist-line, following the natural curves of the body and holding them firmly. The height above the waist-line varies from one to two inches higher than last year. In actual length, the girdles are from fifteen to sixteen inches. Elastic combined with satin, batiste, and brocade is smartest, in flesh-pink or peach. Boning is slight except for very heavy figures, and girdles more often hook than lace. Intricate inserts of fabric forming designs are new, as shown in the elastic and satin girdle from Best on page 51. Fabric at back and front, with slight boning, and elastic sides are conceded to be most satisfactory. All elastic step-in girdles are still the firm standby of many smart women, and there is very little change except in length. Saks-Fifth Avenue make a specialty of a moderately priced imported elastic girdle in two lengths, which is excellent.

The all-in-one corsets have achieved great beauty, this season. For daytime, the severely simple, tailored type of satin or batiste and elastic is charming. Many of these garments have little or no boning and are as light as a feather. An example is the batiste and elastic model from Saks-Fifth Avenue illustrated on page 51. Van Raalte's Singlette, featured by Lord and Taylor, is a good type of washable silk all-in-one with fitted lines, and Carter's Mouldette, at Best's, a less expensive all-in-one of silk. For evening, flat deep beige Alençon lace is used most frequently, while satin and crêpe de Chine are the smartest fabrics combined with elastic. The marvellous corset designer at Bonwit Teller has designed the model shown on page 50, with beige Alençon lace appliqué on pale pink satin. Embroidered net is used for evening all-in-ones, as is a new triple thread georgette, featured by Bonwit Teller.

A great deal of attention is now paid to the new types of brassières. Again, this year, flatness is all wrong. The boyish form has disappeared. Both in the separate brassière and in those of the all-in-one garments, the shaped, uplifted line is important. Bandeau types are still worn by many people, but there is an increasing interest in the longer brassières, which fasten over the girdle with garters or button to the top of the girdle. This prevents any pulling up, preserves a smooth line, and is very comfortable. The simple, tailored bandeau that crosses in back and buttons in front is well shown in the white silk model from Best. illustrated on page 50. Net, crêpe de Chine, and flat lace are still the most important fabrics.

To-day your corsets almost assume wardrobe proportions. There are your active sports girdle, your everyday girdle or all-in-one, your evening all-in-one or more elaborate girdle—three necessities for the smart woman.



In New York

Saks-Fifth Avenue
Franklin Simon & Co.
B. Altman & Co.

For the mode that is modern, feminine, and gay... the mode of the lady... Three English Perfumes blended and sealed in London... available only in the original bottles... two hundred to twenty-five dollars.

ENGLISH ROSES:
A perfect, pure flower essence.

No. 29:
Casual and poised, a light bouquet.

BEAU GESTE:
The spirited sportswoman's own.

In London

Harrods
Asprey, Bond Street
Prichard & Constance
(King's Chemists)
Perkins & Co.
(Prince of Wales' Chemists)

Introductory size, ten dollars

C. W. DAVENPORT, *Importer*,
366 Fifth Avenue, New York

MOLINELLE
London



Clevelanders

Prefer the Cleveland

Ask any recognized Clevelander what hotel he recommends to his friends. He'll say "the Cleveland", because he knows they will be well provided for, with every want anticipated and met; because—if the friends are women—he knows they will be comfortable and secure; because he knows that the surroundings and the people his friends see here will give them a favorable impression of Cleveland.

Hotel Cleveland

Public Square, Cleveland

1000 rooms, 150 of them at $3

FLOOR CLERKS, SERVIDOR SERVICE

The New Union Passenger Station is directly connected to Hotel Cleveland by en-



closed passageway. A red cap will take your baggage the few easy steps to the Hotel desk.



EMELIE DANIELSON

SWEDISH CASTLES

(Continued from page 41)

the few original noble Swedish families, whose lineage can be traced back to the almost legendary days before the founding of the Swedish state in 700 A.D. Wars and fires have left little trace of the original structures. The buildings as they stand were built on the original sites in the seventeenth and eighteenth centuries.

Hörningsholm, now occupied by Count Carl Bonde, was rebuilt on the original thirteenth-century foundations. The stark simplicity of the design was an effort on the part of the architect Harleman to recapture the spirit of the original fortress-like structure. Its commanding position on the high wooded promontory of the island of Mörkön contributes to its impressive effect. The simplicity of the exterior belies the richness of the interior and the collections. Swedish renaissance lords resembled their European contemporaries in combining a flair for the arts with politics and conquest. In no case, however, do the collections produce an atmosphere of museum depression. They are treated as essential elements of their owners' background of living. The library at Hörningsholm uses a wall covering of gilded Cordoban leather, regarded by connoisseurs as one of the two finest examples of this art now in existence.

Ericsberg, illustrated on this page, now lived in by Baron Carl Bonde, houses collections of paintings, glass, silver, porcelains, and furniture as fine as anything to be found in the Stockholm museums. The same holds true of Hesselby, belonging to Count Christer Bonde, which, besides its fine collections, is famous for its gardens.

Hesselby, illustrated on page 40, is an example of a purely native school of architecture, which prevailed in Sweden in the early seventeenth century, before the advent of the Swedish baroque. The white stone walls, the black roof, the adjoining wings surmounted by cupola watch-towers, which had their origin in the watch-towers of the middle ages, are typical features.

Ericsberg *Slott*, situated in the heart of a vast estate, was built by the court architect, Tessin, and typifies the high peak of Sweden's interpretation of the rococo

Ericsberg, built by Tessin, is one of the most magnificent as it is one of the largest of the Swedish *slotts*. Perhaps magnificent is hardly a suitable adjective, since with his rare taste, Tessin did not build a little Versailles in the heart of a vast woodland, but preferred that the castle should have a lack of ostentation appropriate to its function of a country estate.

It is not, however, merely the architectural interests of these estates which charm the visitor and open the doors into an appreciation of Swedish tradition, but the people and the quality of the life they live—a unique combination of cosmopolitan sophistication and chic patriarchal hospitality. English as they are in dress and appearance, the Swedish aristocrat has very different traditions in the matter of hospitality. The American will find nothing of the aloofness that he is apt to encounter in an English household. It is a tradition of Swedish hospitality that the approaching guest be met by host and hostess on the threshold of the house, not inside. At luncheon or dinner, after the delightful formalities of *skål* and *smörgåsbord* are over, the host greets his guest with a formal speech of welcome, to which the guest, no matter what his qualifications for public speaking are, must respond with equally graceful verbiage. Before he leaves the dining-room, he must thank his hostess for the meal. Customs, it can be seen, that have their origin in the ancient Norse laws governing the deportment of host and guest.

The Swedish country estates are occupied chiefly during the summer and the autumn hunting season. In the winter, the majority of the families move into their Stockholm apartments. But, during their time of occupancy, the houses are filled with a continuous series of house-parties. We sat down twenty to the table at Ericsberg, and this was no special occasion.



How well she knows the whims of man.. his changing moods and passing fancies. In Asphodele she has found a conspirator, distinguishing her as if by accident.. but what cunning in that accident. A little designing perhaps. But who is unwilling to be fascinated?

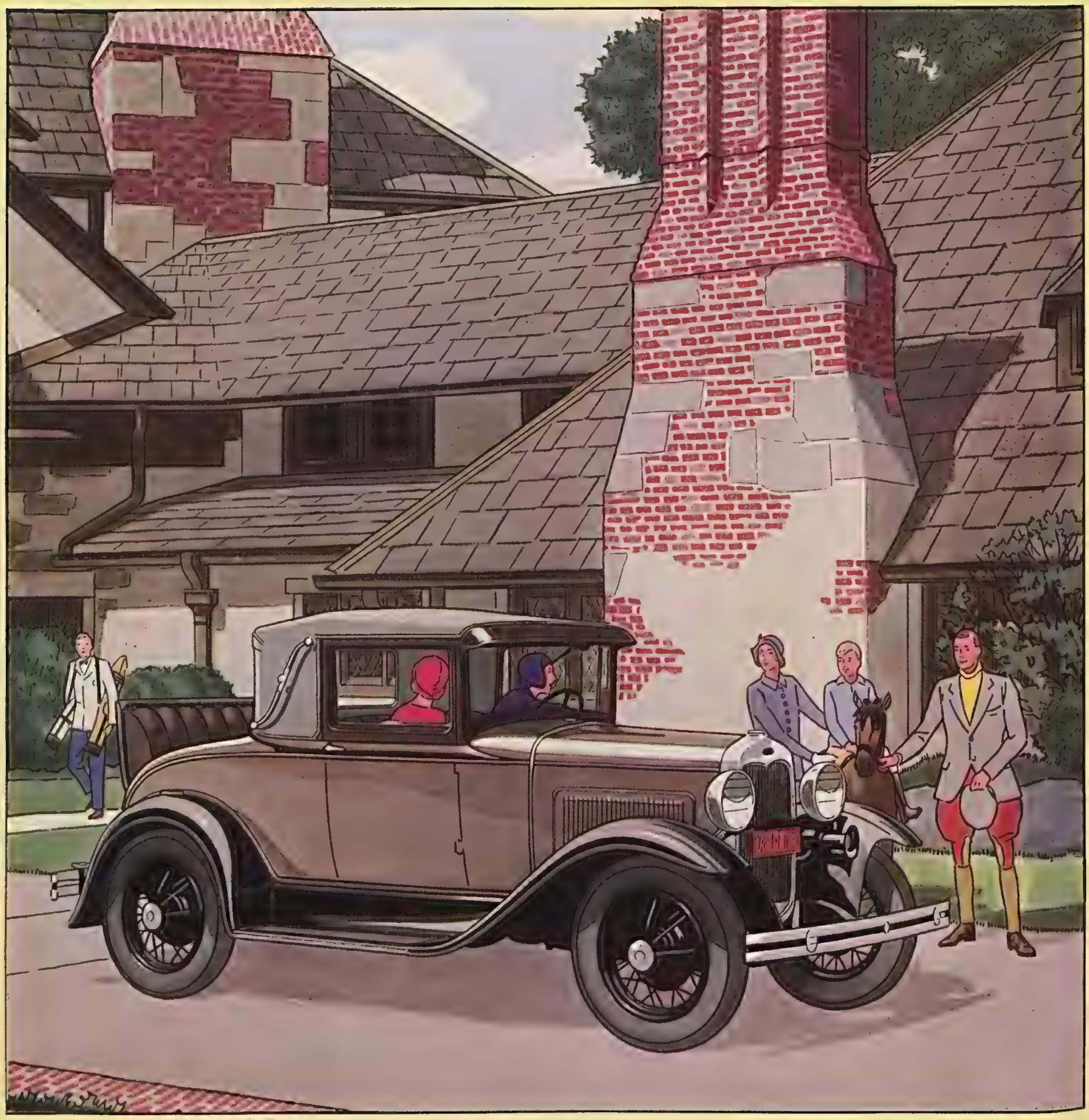


Lenthéric PARIS
Ses Parfums

245 RUE SAINT-HONORÉ · PARIS · FRANCE THE LENTHÉRIC SALON AT FIFTH AVENUE & 58th STREET · NEW YORK ALSO AT ALL HOUSES OF FASHION

A distinctive beauty of line and color

THE BEAUTY of the new Ford, so apparent in line and color, extends also to the upholstery and appointments. You note it as you open the doors and see the attractive interiors. You find it also in those important little details of trim and finish which a woman's practiced eye is quick to catch. « « « « There is about the car a distinctive style or tone which reflects the substantial quality that has been built into it. In external things, as in mechanical construction, the new Ford has been built to endure. « «



THE NEW FORD SPORT COUPE



AN OLD BEAUTY SECRET

Chew WRIGLEY'S ten minutes each day. Chewing as an aid to the cultivation of lovely lips and throat is not a new beauty secret but an increasingly vital one since modern foods are so very rich and soft. Try Double Mint, the aristocrat of PEPPERMINT flavors.

K-62

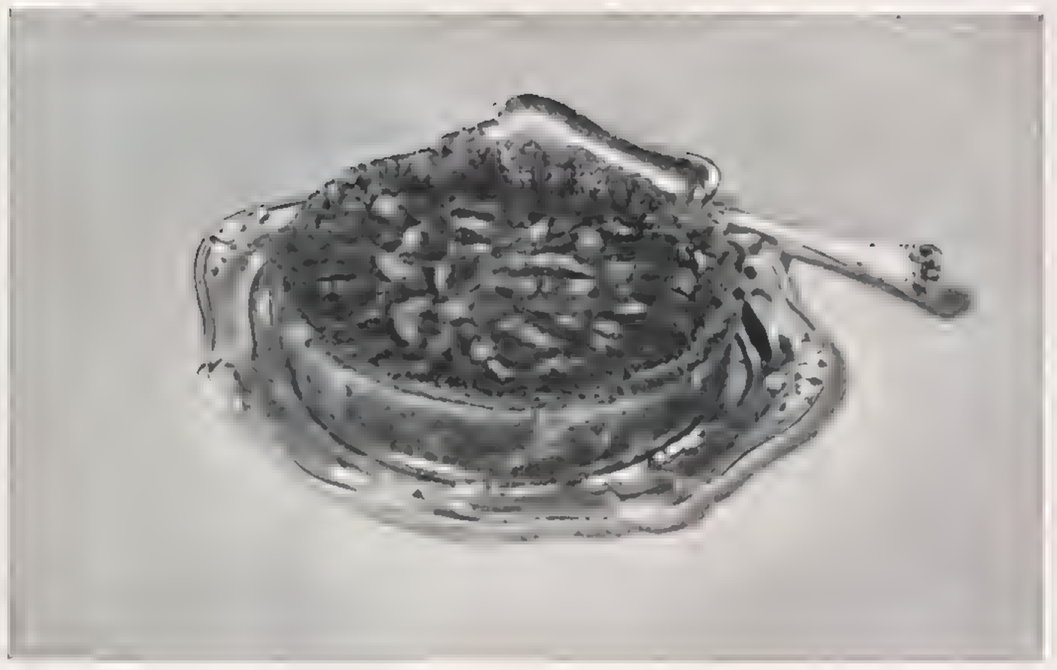
INEXPENSIVE » » SATISFYING

Mrs Franklin inc.



For the woman who would combine dignity with chic and yet remain a bit casual when entertaining "chez elle"—we have designed this black crepe pyjama with wide pleated trousers and jacket of heavy lusterless white satin.

NEW YORK - 16 East 53rd St. • PHILADELPHIA - 260 South 17th St.
CHICAGO - 132 East Delaware Place • PALM BEACH



SUNDAY NIGHT SUPPER

(Continued from page 60)

A large and delectable open fruit tart furnishes a pleasant dessert for an informal meal at home

serving themselves to the main course, a waitress should be in attendance to replenish the dishes, both to assure the hotness of their contents and because, although a baked ham and a big brown turkey may grace opposite ends of the table in regal fashion on account of their size, the other comestibles should be in ordinary sized containers, as very large dishes prove unappetizing.

The menu suggested below has been carefully selected to minimize confusion and service, as the practiced eye of any hostess will note. Depending on the facilities of the house, coffee may be served with the dessert in the informal spirit of the occasion, or the ladies may withdraw, provided there is any place left to withdraw to after the supper tables have overflowed through the living quarters!

MENU FOR A MEDIUM-SIZED PARTY

Fresh Caviar on Ice, Garnishes
Veal Pâté in Aspic
or
Mousse of Chicken
Baked Virginia Ham
Sweet Potatoes with Marshmallows
Hot Buttered Baking-Powder Biscuits
Peach Conserve
Cold Vegetable Platters
Lemon Meringue Pies
Coffee Mints

With the suggested menus, in which the caviar or the diversity of appetizers passed with the apéritifs is counted a first course and in which the salad, jellies, and pickles may be placed on the large table with the meats, and the dessert is not one which calls for the addition of any extra, like cake, one waitress can serve ten or even, possibly, twelve guests if necessary. The menu given below, for a large party, has been chosen with such care that the most difficult guest will find food to his liking.

Trays of Canapés and Appetizers
Roast Stuffed Turkey Lobster Salad
Scalloped Potatoes Potatoes Julienne
Lima-Beans and Button Mushrooms
Pease Bonne Femme
Small Hot Rolls Warm Brown Bread and Cheese Sandwiches
Cranberry Jelly Mould
Cucumber Rings Black Cherry Confiture
Vegetables in Aspic
Large Open Fruit Tarts
Coffee

Few things cause more joy at a meal of this sort than fresh caviar, surrounded by all of the condiments that increase its deliciousness, to which greedy guests may help themselves. Caviar is heaped in a glass bowl (a finger-bowl will do), which is placed in a silver bowl packed solidly with cracked ice. Around are arranged little dishes (the saucers for after-dinner coffee-cups will serve for this purpose) containing finely chopped white of egg, yellow of egg, and onion, with a fourth holding sections of lemon, accompanied by little coffee spoons for use in serving, and a plate of small pieces of crisp toast. If there are more than eight guests, two of these bowls, each with its own accompaniments, should be provided. For the second menu, any favourite canapés can be prepared, but there should be a varied assortment of them, together with stuffed celery, (Continued on page 92)



DANA B. MERRILL

A Baked Alaska (that confection of ice-cream baked upon a cake) provides a grand climax, whether it is made at home or ordered from outside. Both of the desserts are from the Saint Regis Hotel

Once in a Blue Moon... an *Erin O'Brien-Moore*



Seldom . . . so seldom . . . are the gods wholly generous. But there was a time of magnanimity . . . and *Erin O'Brien-Moore* came into being.

Critics of the theatre acclaim her dark glowing beauty, warm with life . . . the poignant sensitivity of her acting . . . its restrained simplicity and skill.

In *The Devil's Disciple*, *Him*, *The Music Master*, *Skidding* and the memorable *Street Scene*, which had such a long, successful run both in New York and Chicago, Erin O'Brien-Moore has shown that hers is a talent unmistakable and full of promise.

On the value of complexion beauty, this charming star says: "Smooth, lovely skin is tremendously important to every girl. Lux Toilet Soap keeps mine in perfect condition!"

Stage and screen stars *all over the world* follow the same method in caring for their skin—constant use of Lux Toilet Soap.

In New York, alone, this fragrant white soap, *at the request of the actresses*, is in the dressing rooms of 71 of the 74 legitimate theatres. It is in the dressing rooms of all the great film studios in Hollywood as well!

The fascinating European screen stars—in France—in England—in Germany—are equally enthusiastic about Lux Toilet Soap. The power of a lovely skin *can be yours*, too. Order several cakes of this delightful soap today! Just 10¢ a cake.



This marvelous Beauty Bath gives a glorious feeling to your body—INSTANTLY

WOULD you like to have your skin feel soft and smooth as a rose petal simply by taking a most soothing pleasant bath?

Merely dissolve half a package or more of Linit in your bath—bathe as usual, using your favorite soap—and then feel your skin—the rarest velvet couldn't be more soft and smooth!

This satiny "feel" comes from an extremely thin "layer" of Linit—invisible to the eye—left on the skin after the bath. This thin, porous coating of powder is *evenly* spread—not in spots that it may clog the pores—but *thinly* and *evenly* distributed over all parts of the body.

The outstanding attraction of a Linit Bath is that the results are immediate. You need not wait weeks for some sign of improvement in your skin.

Linit is pure starch from corn—harmless to the most delicate skin. Doctors regard the purity of starch from corn so highly that they generally recommend it for the tender skin of babies.

LINIT is sold by your GROCER

the bathway to a soft smooth skin

ON HER DRESSING-TABLE

(Continued from page 74)

anything, it makes the hair more tractable than it was before, so that no wave setting is necessary. While this form of shampoo is usually regarded as somewhat drying, those who use this liquid habitually have found that, instead of decreasing the natural oils of the scalp, it tends to stimulate them, and its advantage in winter to those who are addicted to colds or are afflicted with sinus trouble is obvious. This shampoo, referred to by Madame Berthelon as "the perfect shampoo," is available for use at home in tins of four and eight ounces. Unless the hair is unusually heavy or has become very soiled, the smaller tin suffices for the average shampoo. Be sure to leave a window open when you are applying it, as it has a pungent odour.

Alexandra de Markoff, whose preparations have already established for themselves a following among smart women, has added to her series a fluid powder foundation to supplement her fine and delicately blended facial powder. This liquid, which is in naturelle and rachel shades, is patted upon the face with a pad of cotton wrung out in cold water, then blended in with the finger-tips, while the skin is still damp. It provides a finished, transparent look for the skin and makes the powder that follows unusually adherent. The powder and the liquid foundation (which are shown in the photograph on page 74) are packaged in the smart and distinctive manner that characterizes all of the de Markoff series. These may be purchased at leading shops in New York and in other parts of the country.

SUNDAY NIGHT SUPPER

(Continued from page 90)

radishes, and several sorts of olives.

Of course, the turkey and ham are carved in the pantry to facilitate service. Few people realize that turkey is at its best, its meat has its most savoury flavour and fragrance, when it is neither hot nor cold, but just moistly warm. If your cook has the fortunate talent of making the pâtés that are such usual and excellent items of French cuisine, this menu is a perfect place for one. Otherwise, a mousse of chicken is a delicious substitute and can be prepared in advance. Thin sandwiches of steamed raisin brown bread filled with cream cheese are also at their best at a medium temperature, but they must be made with cold bread and carefully warmed in the oven at serving time, as it is impossible to cut and spread the bread properly while it is still hot from the steamer. Every one knows the favourite Southern sweet-potato dish of mashed sweet potatoes highly seasoned and moistened with butter and cream, topped with a solid phalanx of marshmallows, and tenderly baked in the oven until the marshmallows puff and brown. If this is not deadly enough for your digestion, add some chopped pecan meats to the mashed sweet potatoes! It is especially good with the baked ham. The small Lima beans and button mushrooms steamed together until done and well seasoned make an unusual combination and one that is particularly good with turkey and cranberry jelly. A recipe for scalloped potatoes is given below in spite of the usualness of this dish, because it is frequently so badly prepared with boiled potatoes and a thick flour sauce that the result is most uninspiring; whereas, if it is properly prepared, it can be an Epicurean triumph. Julienne potatoes are a pleasant substitute for the ubiquitous potato chips, and they can be made in your own kitchen in advance or purchased already made from a food shop. Pease bonne femme are especially good for an informal meal, since they are prepared by cooking fresh pease with slices of onion and lettuce, a process that adds a delicious flavour. The vegetables in aspic mentioned in the second menu may be the same type of cooked and raw vegetables that make the vegetable platter, set in a mould of clear, well-seasoned aspic that permits their decorative colouring to show.

The lemon meringue pie should be the grand, rich, thick kind topped with a two-inch golden meringue, the sort that was the pride of our grandmothers' Sunday midday dinners. It will provide a welcome change from the inevitable ices, and, although too heavy a sweet for a regulation dinner, it is entirely suitable for what is, practically, only a two-course supper. Peach or strawberry shortcake and hot cherry or berry cobblers rich with juice and cream are other old-fashioned possibilities for a dessert of the sort that is fast being forgotten in the eternal count of calories. A baked alaska makes an impressive ending, if your cook is skilled in achieving a home-made version. If the dessert is an item that seems to tax the kitchen, it can be ordered from outside, provided you have a dependable source for good desserts that do not have a "bakery" appearance.

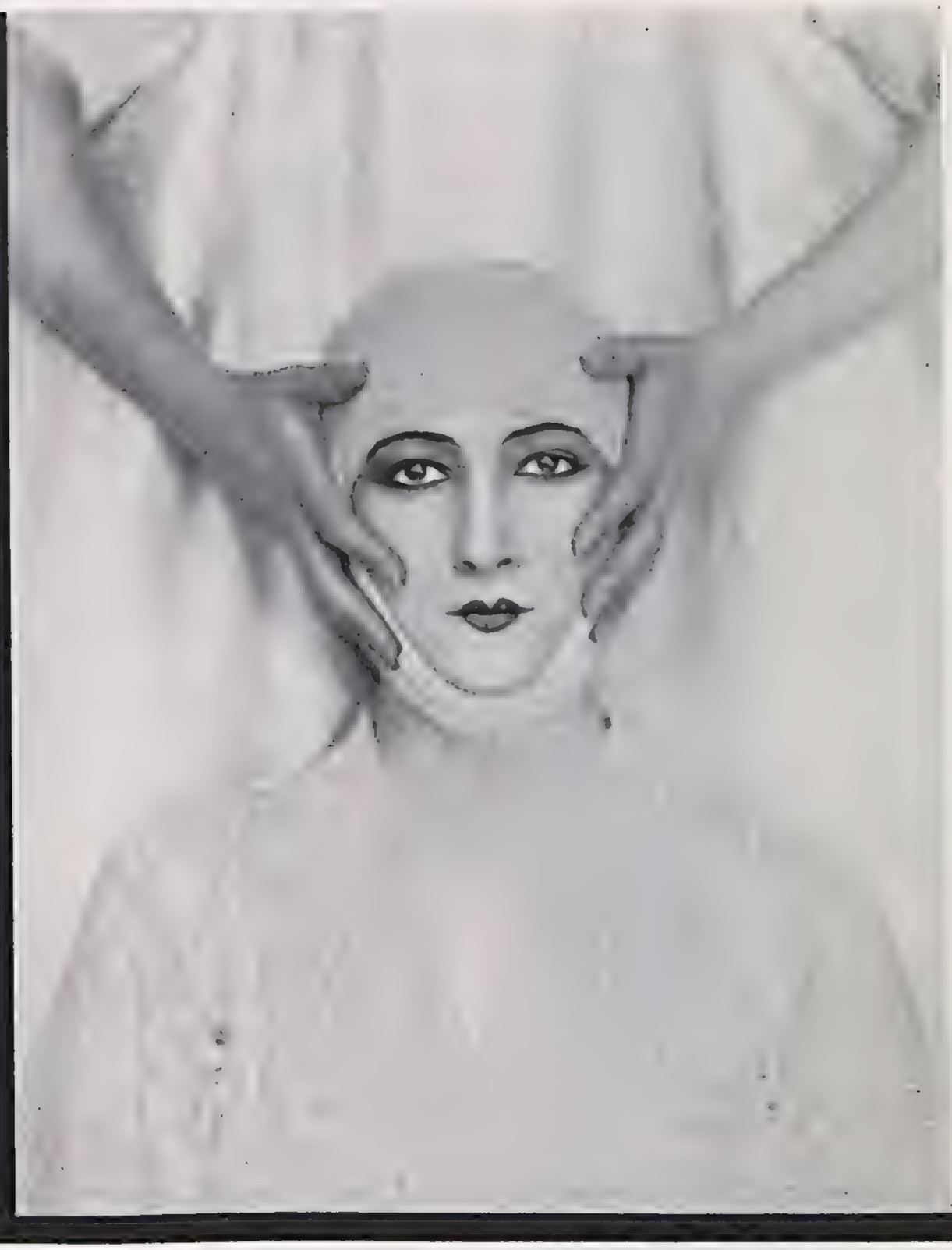
SCALLOPED POTATOES

Raw potatoes are sliced very thin and rolled lightly in flour. A baking dish is half filled with the potatoes laid in layers, topping each layer with salt, dots of butter, black pepper, and plenty of onion salt. These are covered with thin cream to within an inch or two of the top of the baking dish and baked very slowly until the potatoes are soft. If the oven is allowed to become too hot, the potatoes cook too fast, the cream boils away instead of into the potatoes, the top is a hard black crust, and the seasoning is ruined! When properly done, the potatoes should have absorbed most of the cream sauce, and the crust should be a light golden brown.

COLD VEGETABLE PLATTER

A large, perfect head of cauliflower is steamed or boiled until it is soft, but still firm and white; then placed in the centre of a large silver platter and masked with bright yellow Hollandaise sauce. Around it in sections, as if for a large circular hors-d'œuvre dish, are arranged an assortment of cold cooked and raw vegetables in the following order; small string-beans, cooked whole, chilled, and marinated in French dressing; sliced tomatoes and cucumbers moistened with French dressing, but well drained before they are placed on the platter; red cabbage cole slaw; cold baked kidney-beans in their own dressing (canned ones will do), or, if this seems too heavy, canned asparagus tips with mayonnaise may take its place, and pickled sliced cooked beets. These must all be well chilled. It will be noted that the colours alternate, and the whole thing is an appetizing and delicious addition to the supper, providing the guests with what is at once a wide choice of vegetables, salad, and hors-d'œuvre.

RUTH CHANDLER MOORE



LOVELINESS RETURNS SWIFTLY

IN THE SALONS OF
ELIZABETH ARDEN

Sky and wind and ocean and sun, you have enjoyed this summer. Sport—exhilarating—breathless! Fun—no end! But this same wild air—and strong sun rays that strengthened and leaned and firmed your body, have—let us be frank about it—they have done damaging things to your skin—things you must correct at once! • Little crinkly lines simply baked around your eyes—little brown freckles, perhaps—and, of a surety, an unwanted thickening which is the skin's own protection from exposure • Altogether a coarsened look with which to start the new season. Most unattractive! Especially when the new clothes demand a soft prettiness—a dainty and feminine face • You will need a few re-conditioning treatments at Elizabeth Arden's Salon to bleach and soften and refine your skin. It is amazing how quickly this is done • You will rejoice to see the smooth whiteness of your face after using that famous enemy of tan—Elizabeth Arden's Anti-Brown Spot Ointment or her special bleaching creams. Or if you wish to keep your tan, you may have simply the refining treatments that will leave your skin creamy and silky-soft.

YOUR AFTER-SUMMER SKIN NEEDS:

● VENETIAN CLEANSING CREAM...to be used with refreshing liberality three or four times a day, so that your skin never becomes dry or dusty, but achieves a new softness that makes it readily susceptible to bracing and toning treatment. $1, $2, $3, $6.

● VENETIAN ARDENA SKIN TONIC...to cool and refresh your face. Frequent drenching and patting with Skin Tonic will wake your skin, keep it delicately moist—alive—radiant! 85c, $2, $3.75, $9.

● ARDENA VELVA CREAM...to smoothe and soothe away all dryness and to restore the cared-for look. It is ideal for the full face. $1, $2, $3, $6.

● ORANGE SKIN FOOD...to bring new smoothness to the thin face. Pat quantities of it into the summer-parched skin. Use it liberally on your neglected throat. $1, $1.75, $2.75, $4.25.

● ANTI-BROWN SPOT OINTMENT...to whiten the skin and so stimulate the circulation that your face will be quite renewed. This creamy tingling ointment will remove your freckles and tan. $2.50, $5.

● ILLUSION POWDER...Always finish with a soft dusting of this transparently beautiful powder...of indescribable lightness and purity. Choose a shade to blend so invisibly with your own coloring that it rests like a natural bloom on your skin. $3.

● Write for Elizabeth Arden's book, "The Quest of the Beautiful," which will tell you how to follow her scientific method in the care of your skin at home. And a second book, "Your Masterpiece—Yourself," will tell you about Elizabeth Arden's Home Course for beauty and health.

© Elizabeth Arden, 1930

ELIZABETH ARDEN

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DAVENTREE Davidow presents the new silhouette for Fall, a tunic dress with convertible collar. Made in Canterbury Crepe; a silk and wool material. Colors—Navy—Burgundy—Antique Green—Capucine Brown and Black.

At your favorite shop.

DAVENTREE

Wm H. DAVIDOW SONS Co Inc. · DAVENTREE COAT Co

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davidow

THE GOOD GUEST

(Continued from page 39)

things for the maid to press, unpack, and hang away. Or, you will arrive with too few things, and the wrong ones. This is very much worse, for, unless you are a person of phenomenal self-control, you will be forced to borrow certain missing articles from your hostess. And, although the following Monday you send her an especially enormous box of flowers, this will not recompense her for the ruination of her best white coat or tennis shoes, which, because she was a gracious person, she felt she had to lend you.

However, let us assume that you have answered your invitation promptly, that you arrived by the train on which you were expected, or at the appointed hour by motor. You have also sent your chauffeur, if you have brought your own, to the nearest village to sleep and have his meals. You have a correct and reassuring amount of luggage and the proper clothes to wear; everything looks splendid and rosy, and you, and your smiling hostess who greets you, are all prepared for a successful Saturday to Monday. It is then, at the début of the week-end, that the possibilities of making yourself a week-end burden begin.

To begin with, no matter how large the house you are visiting, or how casual your hostess may appear (she may be only abstracted and harassed), you should not treat her house like a hotel. In other words, and this may sound like a paradox, you must try to remember that you are not at home —that you are, in fact, visiting, which is quite another matter.

KEEP THE FAMILY HOURS

It is too bad that etiquette forbids the week-end hostess to print a little card that she might stick in the mirror on your dressing-table, to guard you against this error. Such an enlightening bit of literature would probably read something like this:

Welcome guests who are anxious to remain welcome guests are requested to keep the family hours. Please do not stay abed all morning. Your rooms must be cleaned, and the servants will be chafing to do this. (The fact that they are always chafing is beside the point.) Moreover, this means that they will have to bring your breakfast up to you late, and this will throw Queen Cook into a pet. But do not arise too early, either. For your hostess, and her other guests, will not enjoy hearing you padding and prowling about downstairs at the crack of dawn. Anyway, the house is probably a mysterious place to you, and you will not know which doors bang when they are swung to or which steps creak when you tread upon them.

The same law of conformity to the household hours applies to going to bed. If you are in the habit at home of retiring at ten o'clock, make a noble attempt to stifle your yawns and stay awake until the other guests show unmistakable signs that they, too, wish to go to bed. An even more dreary guest is the one who insists on giving a realistic imitation of a night-owl and asserts, "I can never go to bed before three o'clock in the morning! Don't mind me—I'll just sit here and read a book or walk about in the garden a bit." If this bad guest would only add, "On the gravel path, of course," it would save the hostess's other guests from awakening her two hours later with the news that "some one is slinking about the bushes outside the windows."

Try to be on time for meals. The traditions of hospitality will probably force your hostess to wait until you emerge from your room, until you return from the links, the courts, or the woods, where you may be botanizing. In the meantime, every one else will be ravenous, and the especial pride of the culinary department, the soufflé, will be falling. This is a tragedy that friendship does not often survive. If you are on a diet, be sure to warn your hostess in ample time or abandon it for the length of the week-end. You may be deficient in thyroid or pituitary, but the good guest is never deficient in consideration.

COURTESY IS THE BEST POLICY

Please try to remember that the bathroom you are using is not the Atlantic Ocean. You may be sharing it with another guest, who, undoubtedly, needs a bath quite as much as you do. Be modest in a small house, at any rate, in your demands on the hot water, for cleanliness is next to godliness, but courtesy is even closer to popularity. The best and most beautiful towels are left for your use, but please heroically refrain from wiping your shoes on them, and remember that gobs of cold-cream and lipstick are very hard to wash out.

Do not neglect to pat the household offspring on the head. It is probable that your hostess takes her family seriously and likes to have them officially, if moderately, commented upon. But do not overdo it and spoil the children. If you take too much notice of them, they are bound to become impertinent, children being what they are. And later, adults being what they are, you will accuse the children of being "badly brought up." Your hostess will hear of this, and you will not be invited again. This rule applies also to the household pets. You are earnestly implored not to feed them at the table. It is quite wrong of your hostess to allow them there in the first place, but two wrongs do not make a right. Speaking of pets, do not bring your own dog. Your dog may be smaller and less ferocious and will probably be mussed up quite a bit by your hostess's mastiff. This is bound to be reflected in your future relationships, for you will hold it against her that her dog was a greater warrior than yours.

WHEN IN ROME, STAY THERE

Do not "look up" too many personal friends in the neighbourhood. Your hostess has probably quarrelled with several of them, and a week-end is no time to resuscitate social feuds. It is a precarious enough thing as it is. Besides, you will likely make off with the family automobile to do your calling, and the other guests will be left stranded for conveyance until you return. Even worse, you must not invite friends to your hostess's home for a cocktail or cup of tea unless she herself has suggested it.

Please try to be sociable. You were invited to contribute to the general air of conviviality. If you like your hostess's books, make a note of them, and buy them when you return home, but do not sink into a corner and never come out of it except to make a literary reference. And speaking of books, they were not meant to be left out in the rain. Nor will it be appreciated if, in your zeal to finish the tale, you make off with a volume of a set after the week-end forgetting inevitably and forever to return it.

On the other hand, it will not be taken amiss if you display a little well-timed independence. When you observe your hostess occupied with early morning arrange- (Continued on page 96)

A charm that is recognized everywhere



ANITA PAGE
Metro-Goldwyn-Mayer

WHAT a glorious thing it is to face each day, secure in the confidence that you are always attractive! That you can wear the alluring new fashions, so adorably feminine, with the grace and charm for which they were designed!

. . . Yet for every one girl who possesses a naturally fashionable figure there are hundreds who diet and worry to control their weight—often unwisely.

The main danger with most reducing diets is that they are unbalanced. In the desire to reduce, important food elements are frequently omitted.

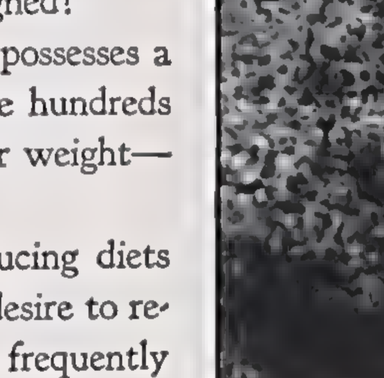
Nearly all reducing diets lack roughage. When the amount of food is cut down, there is often insufficient bulk to assure proper elimination.

As a result poisons are formed. These may sweep through the system, causing headaches, listlessness, dizziness, sallow complexions and, sometimes, serious disease.

Add two tablespoons of Kellogg's ALL-BRAN daily to any reducing diet and you can be sure of getting enough bulk or roughage to guarantee proper elimination.

Kellogg's ALL-BRAN is not fattening. But it does contain iron, which helps prevent dietary anemia. Iron is the natural source of beautiful red color for the lips and complexion.

Add ALL-BRAN to any reducing diet—in fruit juices; sprinkled over cereals or salads—in clear soups—in bran muffins or bread. Eat it as a cereal with milk. Kellogg's ALL-BRAN is delightfully flavored—improved in both texture and taste. It is a food that makes unnecessary the dangers of pills, patent medicines and drugs. Eat it regularly—to promote beauty and to help control your weight safely. Recommended by dietitians. In the red-and-green package. Made by Kellogg in Battle Creek.



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It contains helpful and sane counsel. Women who admire beauty and fitness and who want to keep figures slim and fashionable will find the suggested menus and table of foods for dieting invaluable. It is free upon request.

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THE GOOD GUEST

(Continued from page 94)

ments, or in the need of a few minutes to talk things over with the governess, her husband, or to come to terms with the cook, summon all your inner resources and go for a walk, a short drive, or retire for a bit to your own room on the gracious plea of writing letters.

ENCOURAGE SELF-SUFFICIENCY

Nothing is more distressing to a hostess than to have a guest for whom some amusement must be planned for every minute of the day and night. Take cheerfully what amusement is offered and try to realize the remainder of the time that you are a person who is intelligently self-sufficient.

Do not try to manage your hostess's week-end for her. She may be wrong, misguided, uninspired; but be tolerant of her deficiencies and do not suggest golf when she has planned bridge or tennis or when she wishes to take you to a tea-party. After dinner, do not insist on playing "Shedding Light, or Twenty Questions, or Who Am I?" Nobody may care who you are, and it is more than likely that their brains are more phlegmatic than yours, and, although they may like to sit and think, they may prefer just to sit. Do not bring a backgammon-board, or anagrams, or puzzles with you (unless for your own amusement), or you may find that instead of being regarded as a week-end guest, you will be considered a week-end pest.

It is definitely bad manners to suggest gambling games. Before you attempt to turn a friend's home into a miniature Monte Carlo, wait until some one of the family suggests the stakes.

If you are a young person and in love—which it is to be hoped that you are—and your adored one has been invited to the same week-end party, remember that all the world loves a lover, but that chiefly it is his charming antics they love to watch. You are part of the picture, and you must not withdraw from it to secluded nooks all day long to do your wooing, appearing only for meals, at which you sit, gazing fondly, foolishly, and exclusively at the object of your affections. You might as well arrive with an ailment, as to arrive in too obviously lovelorn a mood. And no good guest arrives with an ailment, although many unavoidably leave with one.

WHIMSIES TO BE AVOIDED

The decorations of your hostess's home are either the reflection of her personal tastes or her private means. In either case, it is neither wise nor whimsical of you to suggest a swimming pool where the chicken-run lies or an antique Chinese Chippendale chair in place of the horsehair sofa. And she may be growing sweet peas because she prefers sweet peas, so do not suggest a peony bed.

Do not press the maid or the valet into constant service, but, no matter how little you use them, do not forget to tip them wisely, but well. They expect it, they count on it, and they often stay or leave as a result of your generosity or parsimony.

Do not, unless your hostess suggests it, make midnight raids on the ice-box. You may be hungry, but starve in silence, for an ill-considered pillage may deprive you at luncheon the following day of those little tempting squabs you stole the night before.

The telephone is a modern convenience—and it is also a modern expense. Think carefully how necessary it is before you use it for long-distance calls or the sending of telegrams and, in any case, offer to pay for them, even though your hostess will nobly refuse to hear of such a thing.

This is equally true of your host's club, where you must not buy cards, golf-balls, or tennis paraphernalia when there is the slightest chance that he will insist on charging it to his account.

Amos and Andy may send you into gales of laughter. On the other hand, it is conceivable that they may rouse an impulse to commit murder in the breasts of your fellow week-enders. So do not demand to have them on the radio, nor, indeed, to have any one on the radio, unless the wish seems to be unanimous and insistent.

DON'T SING FOR YOUR SUPPER

Nor, although you play like Rachmaninoff and sing like Bori, must you be too lavish with your unsolicited talents. Your hostess may be a gracious soul who will be pained by the implication that you think you are little Tommy Tucker, who sings for his supper.

And when at long last, the time arrives for you to go, pack with dispatch and leave with precision, avoiding, when possible, catching a train that leaves too early in the morning. Your hosts will be exhausted enough as it is, without arising at six a. m. to put you on it. And make a valiant effort not to forget your nail-scissors, your glasses, or your golf-sticks. And do not leave wet bathing-suits to be shipped on the morrow.

Thank your hostess, but not too effusively. When you were asked, it was tacitly agreed that your acceptance meant that you expected to enjoy yourself and protesting overmuch is apt to arouse a suspicion in your hostess's mind that perhaps you did not.

If you have carefully and courageously observed all these do's and do not's, your exhausted hostess will have no reason to quote from Newman Levy's *Saturday to Monday* the pathetic *"Envoi"*

The season ends. The golden summer wanes,
And we, again, with peacefulness suffused,
Forget the trials and woes of week-end dramas.
The final guest has gone and naught remains
Except, perhaps, a toothbrush, slightly used,
Some razor strops, and bottoms of pyjamas.



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There are a host of other styles, equally as lovely and practical, in Fall and Winter Westburys . . . See them at your favorite shop or write to Bagedonow, Creator, 265 West 37th St., N. Y., for style brochure.

Look for the WESTBURY LABEL

THE HOUSE OF MIRANDE

(Continued from page 16c)

wearing beautiful jewels, who is smartly *coiffée,* by Lucienne. She is not a *vendeuse,* yet seems, somehow, to "belong." I decide to put my further inquiries to her. First about the policy and plans of the house, and I am told that Madame Alice believes that the "intimate," informal quality that characterizes the Maison Mirande and the personal attention that certain limitations of size make possible are a definite appeal to many people and not to be sacrificed.

Then about lingerie, which is scattered and piled and displayed, here and there in the salons, in charming profusion. This is another specialty of the house, and the young brides who come to Mirande for their wedding-dresses and trousseaux often order their négligés and lingerie here, as well.

Then I learn that the young lady who has so kindly answered my questions is Madame Biano, who, under the guidance of Madame Alice, designs a great many models. She has always spent a great deal of her time in places where smart people gather, and she watches their needs and brings back a *reflet* of their life that is of great assistance to Madame Alice in her own creations.

IMPRESSIONS

(Continued from page 29)

blouse. This year's fashions may have her ancestors, but she's a modern young person and intent on expressing herself. Fortunately, she was brought up in the school of simplicity.

There are no hard-and-fast rules about length. Town clothes are a little longer, on the whole, than they were last year, but, when the proportions are really perfect, length is something to which you give no conscious thought. Important evening dresses sweep the ground, but the newest length for general evening wear is a dress that clears the ankle-bone. The waist-line stays about where it was, with a tendency to drop it a trifle for sports and to raise it to an Empire line for evening, to a Directoire line for day. A skirt wrapped around with an asymmetric upward movement may introduce into the even hem-line a shortened effect on one side.

Sleeve interest is one way of giving a dress its individual stamp; with cuff interest creeping up, and shoulder interest creeping down. Fulness, as a result of this movement, may evolve at any point between the shoulder and the wrist. Sleeves are making themselves known for evening, in cape or puff or cap effects.

Shoulders are tremendously important. Emphasized both by a smooth, elongated raglan cut and by the shortened capes and *collerettes* that give an *épaulette* effect. In the evening, the shoulder is stressed by the absence of any covering, except an exaggeratedly tiny strap; sometimes, on the contrary, by a fichu scarf.

No part of the dress or coat is ignored. Skirts, bodices, sleeves, and décolletages—all have their own share. No partiality is shown either to the front or the back. Sometimes, you have to turn a dress all the way around to get the full significance of its asymmetric line.

Materials are, very definitely, being brought up higher and closer around the neck—on blouses and dresses and coats. Sometimes, in a firm, smooth line; usually, in a leisurely, subtly draped way. There is a decided tendency for clothes to be much more definitely fitted and attached: at the waist-line, at the neck-line, at the wrists. Coats, in particular, respond to this feeling in the mode. The figure is moulded and stressed, but framed. Framed by shoulder drapery, by the backward-sweeping fulness of an evening dress, by a doubled and gathered peplum flounce. Fulness is always present, but concentrated, leaving the outline of the body unobscured.

Certainly, there's much more femininity in the land. More elegance and formality, as well. A furless suit of soft, rough-surfaced monotone woollen may be smart—by contrast—for morning wear, but such stuffs as broadcloth are the order of the day. Working up to satin and velvet for late afternoon. It's in the late afternoon that individuality has a wide field on which to play and finds various ways of striking a formal note: by richness of fabric and fur; by unusual colour combination; by length. The pale crêpe dress—shell-pink, ivory, sky-blue—with the dark coat is smart.

Out of the great diversity and richness of the evening mode, salient points emerge. The bas-relief silhouette. The delicately embroidered, pailletted, and beaded dress. The long coat or cape as ultra-chic, among the various lengths. The almost-bare shoulder and deep and wide back décolletage. Rich and marvellous stuffs: Lyons velvet; lamé like cobwebs and lamé like molten gold; damask and brocade; and an ethereal lace. Ermine and sable, preferred. The combination of light and dark. And always a colour note—by scarf, by handkerchief, by fan.

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LAST SUMMER ON THE RIVIERA AS SEEN BY HIM

Mrs. Leo d'Erlanger, wearing a simple sleeveless white dress and a brimmed hat, is having tea comfortably seated against the garden wall at the Osborne Villa, Cap d'Antibes

A WORLD where collars and neckties don't exist; where one sleeps, after lunch, on the sun-baked deck of a sheltered boat; where every one motors in open cars, regardless of hot sunlight or cool moonlight; where tomato-juice cocktails are the popular order at the bars; where one watches the serious gambling at the Casinos at two in the morning and makes foolish bets at an amateur boxing match; where it's part of a day's sport to shop for espadrilles and sailors's sweaters in back-street shops, to play bridge in bathing-suits on the rocks at Antibes, and to eat fish dinners at nameless places along the shore—this is the patchwork that makes the picture of Riviera summer life.

The Riviera is, each year, growing increasingly different from other places and evolving a life that is all its own, with a set of conventions—or a lack of conventions—that often strikes newcomers as odd.

At first glance, the shock is not complete, for who, just arriving, could believe that, after a few weeks of this Riviera life, men in dinner-jackets could actually look like outsiders—or, at the very least, like unsophisticated late arrivals. And if a moment returns when a necktie seems a necessity—a sort of moral necessity—, it is a fleeting moment and passes like the rest. The women must feel the same about their skirts, and so there are occasional evenings when few pyjama trousers are worn. But stockings—no one ever has a moral twinge about them.

If this description about clothes sounds like a "back-to-Nature fashion," it has quite failed to paint the picture of a most sophisticated type of dress. For the men, it doesn't matter. They wear flannel trousers and coloured polo shirts, from ten in the morning till four the next, unless some one murmurs something about dressing; in which case, they get into dinner-jackets, with some misgivings and many regrets, loudly expressed later in the evening. But the women are facing a new situation, wherein tradition, the couturier, the time of day, and the occasion are no longer a help.

The expensive creations of the fashionable couturiers are apt to look rather affected down here—like the costuming of a garden in a musical comedy, for they are not always "of the country," so to speak. Beautifully cut tussur trousers do not so obviously bear the stamp of the rue de la Paix if they are worn with a sailor's sweater or a polo shirt, instead of the coquettish blouse that was made to go with them. The rope-soled espadrilles from any one of the little shops along the village street take away the "refined" air of clothes that are not born under the Riviera sun, and (Continued on page 102)



JOHN McMULLEN

The Princesse Guy de Faucigny-Lucinge, dressed in a picturesque and practical costume, takes her afternoon sun-bath on the deck of a yacht anchored in the shelter of the islands

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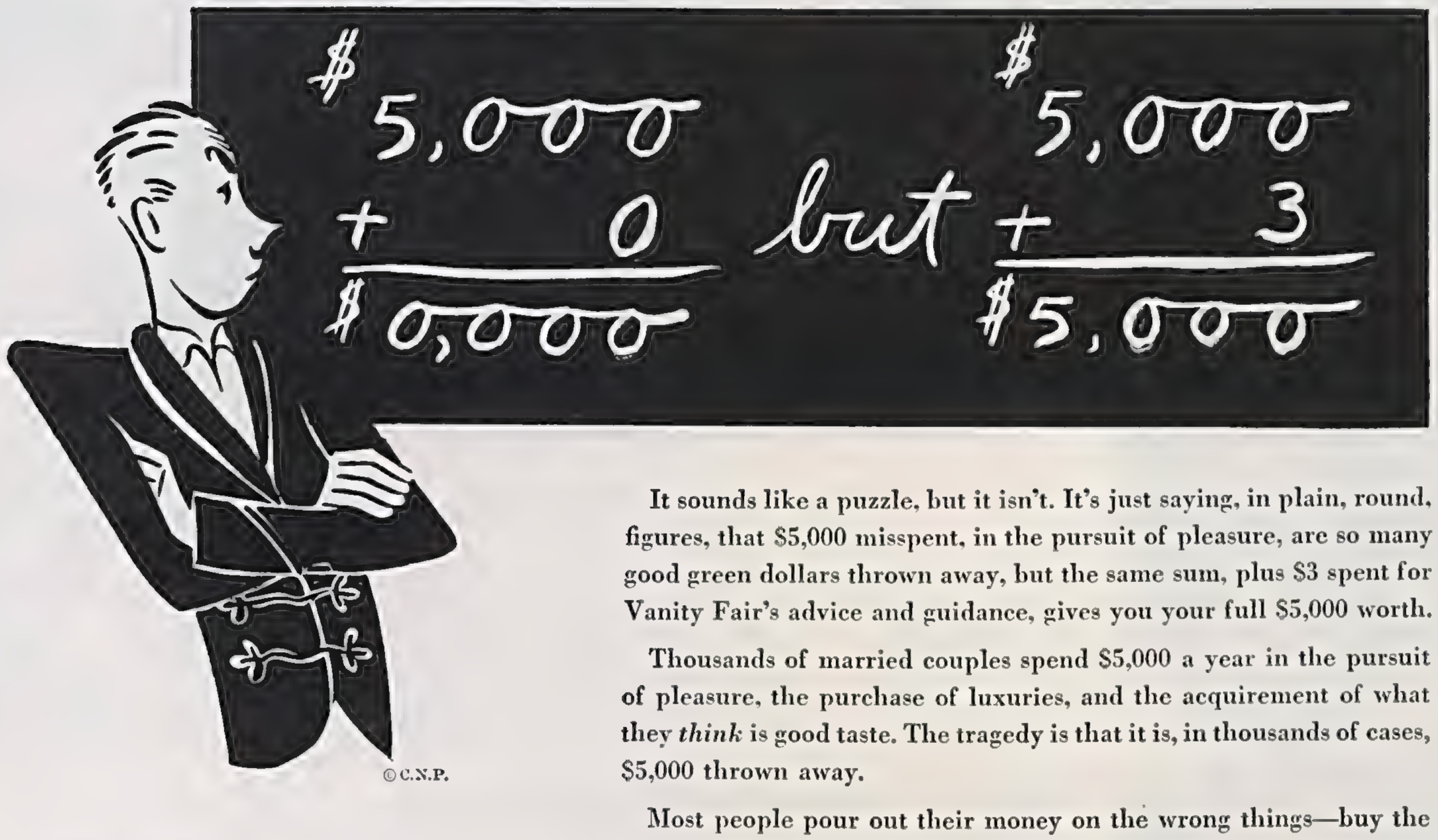
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LAST SUMMER ON THE RIVIERA

(Continued from page 100)

a raffia market-basket is more subtly correct and far more chic down here than a Paris bag that was sold *pour le sport*.

So, you see, this is all very confusing to the smart woman who is, all at once, thrown on her own resources and who must achieve an individuality or sink, because, if she swims, it is in the pond of individuality. She can not copy any one else, because there is no rule by which to go. Everything lies at hand in the little shop—it just depends on how she wears what she finds. And to pick out the original thing, she must trust to her own instinct and her own imagination, for the little shops are without mannequins or clever saleswomen, and it is from these little shops that her make-up comes—a make-up that is more necessary than paint, powder, and lipstick.

Just as every one dresses differently, so does every one lead a different life, according to his particular taste. The possibility of this varied sort of life is, I think, the secret of the Riviera's popularity in summer, because, unlike the usual *plage* or *ville d'eau*, there is no daily routine of which one tires after a week or two. On the contrary, life resembles that of a big city, where there are many diversions, each at a great distance from the other, and where there is no one meeting-place at stated hours of the day.

You may swim at the Cap or off the little beach by the Garoupe, from a boat anchored between the islands, in a private swimming pool, at the several Casinos, or at any out-of-the-way places, and then you have a cocktail at a bar (a tomato-juice cocktail, this year), lunch wherever it is convenient, and go to sleep in the first comfortable spot you find. In the afternoon, the world is divided into the bridge-playing set, who assemble at the Princess Ghika's or at Mrs. Boissevain's, and the set who play tennis from five to seven, on any of the many courts about. There is always gambling at the Casinos—the one at Cannes or the one at Juan-les-Pins—, from six to eight, and those who don't play drop in to see those who do.

Mrs. Morgan Belmont and her daughter, Miss Peggy Belmont, at Eden Roc, are wearing the informal garb of white trousers and polo shirts

These are the two times of the day—before dinner, and after dinner, at about midnight—, when people meet at one place, more or less; for they dine, as they lunch, anywhere between Monte Carlo and Saint-Raphaël. Dinner is always very late, and parties are usually made up on the spot during the day, rather than arranged ahead, for, in this nomadic sort of life, engagements in advance upset the fun of plans of the moment.

Entertaining in a formal way, with the exception of an occasional big party to which the whole colony goes, is not done any more. A house-party goes about together or breaks up into separate groups that are left to drift, at night, according to their various whims. Usually, they all end up at Maxim's in the small hours of the morning, and, judging from their varied costumes and the lack of conventional dress, you would know at a glance that formal dinner-parties are not a part of this modern life. Mrs. Condon appears at the Casinos, at midnight, dressed in pyjamas and always with a silk scarf tied around her head, looking very much as she did when you saw her in the day, except that her pyjamas may be of less sturdy stuff. Some of the young women—Mrs. E. M. Campbell (the future Duchess of Argyll), for example, Mrs. Leo d'Erlanger, Miss Felicia Fisk, Mrs. Charles Winn, and Audrey and Evelyn Lewisohn—put on simple dresses that can be worn with hats, and so do not make such violent contrasts to the men. But at Maxim's and on the dancing floors at the Casinos, it is not at all unusual to see a woman in an evening dress and gorgeous jewels dancing with a man in white flannels and a sleeveless sweater or a man in a dinner-jacket dancing with a woman in pyjamas. It is more like a scene at Coney Island than anything one would naturally associate with the fashionable summer place of Europe. But there is no mistaking the right people from the wrong, and the ladies still look like ladies—even if they are trying to be "those outrageous gay young people of today." "HIM"

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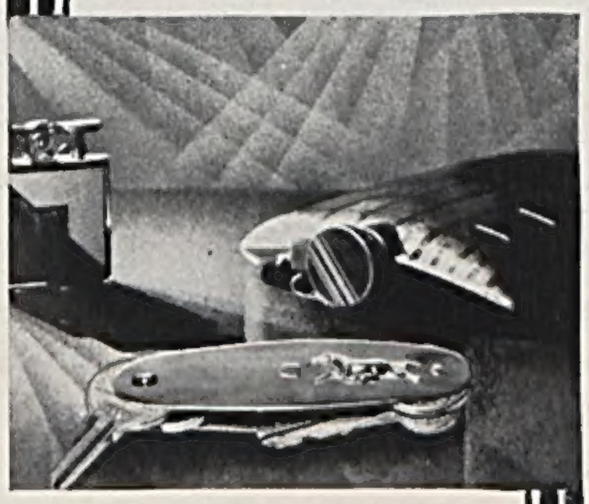
Insurance companies, banks, and endowed institutions such as colleges, etc., have led the investment trend toward the utilities—especially the "holding" companies which control diversified groups of utility firms.

The following booklets will give you an introductory survey of the field. We shall be glad to have any or all of them sent to you on request.

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"Public Utility Points"	Bonbright & Company
"750,000 People"	Cities Service Company
"The Strength of the Utilities"	Halsey, Stuart & Co.
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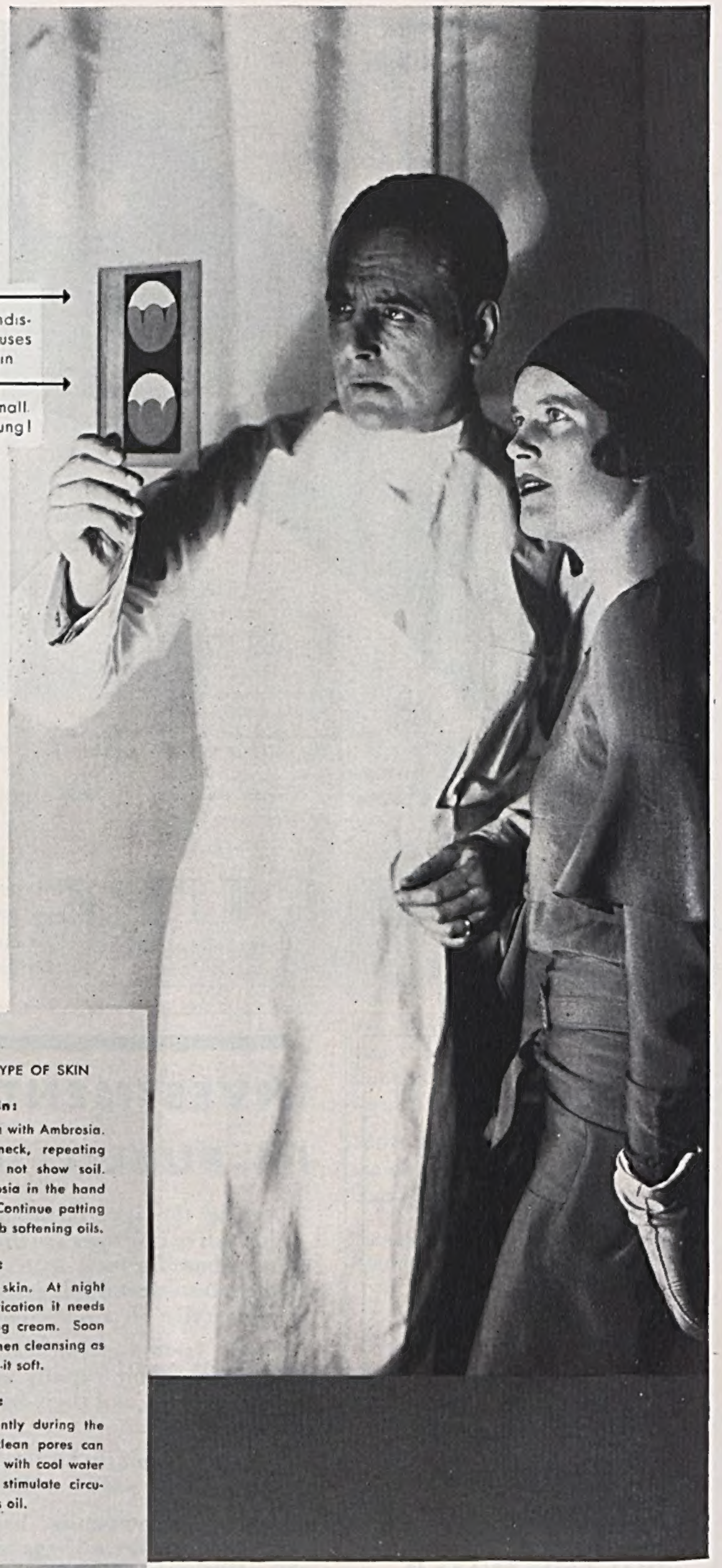
WHAT MEN WANT.....



. . . and women, too!
A BETTER WAY TO CARRY KEYS

Here it is! Shaped like a small penknife. Phosphor bronze spring steel, chromium plated. Carries 4 or 6 keys, easily detachable. You can locate any key in the dark with one hand! ... and it's the smartest thing you've ever carried! Lodge and Good Luck emblems. Ideal for gift, prize or for YOURSELF. $1.50 up

YANK-KEY-DOODL
KEY YANK KEY DOODL HOLDER
At the better shops -- or write to F. SETTLE, 214 East 51st Street, New York City



ORDINARY CLEANSING →
Note dirt embedded in pores—undisturbed by surface cleansing. Causes blackheads and coarse, dull skin

PORE-DEEP CLEANSING →
All dirt is removed. Pores are small. The skin becomes fine, clear, young!

"Modern dirt spoils skin"

skin specialist warns woman

NOTICE the dirt in the air today, dirt that pours from chimneys, motor exhausts, smoke stacks. This greasy, machine-age dirt sticks to the skin much more than the light, dusty dirt of days gone by. It finds its way into pores of skin.

cause of skin worries

It clogs pores and causes blackheads. It lodges in skin crevices and coarsens texture. It gives the face a gray look. Women using old-fashioned methods of cleansing become dissatisfied with their appearance. They take first one person's advice, then another's—become confused, don't know what to do. Recently a young woman who had this problem consulted a New York skin specialist. This great man said:

doctor advises liquid

"The best way to remove modern dirt is with a liquid. Superficial methods of cleansing that just skim the surface are not sufficient today. Only when the pores are kept clean does the skin stay fine-textured and young. That's why doctors prefer liquids for thorough cleansing."

Remove modern dirt with Ambrosia, the pore-deep liquid cleanser. No wax in Ambrosia to clog and coarsen the pores; no alkali to dry the skin out like paper.

how Ambrosia cleanses

You feel Ambrosia cleansing the skin; you know that at last you are getting out dangerous pore-deep dirt.

Ambrosia contains five pure sweet oils that help keep the skin soft and smooth. With its continued use blackheads are cleared up, pores get small again. Find out at once how clean and cool and refreshed Ambrosia will make *your* skin feel . . . Send for generous free sample. Hinze Ambrosia, Inc., Dept. 10-A, 114 Fifth Ave., New York, N. Y.; Dept 10-A, 69 York St., Toronto, Canada.

Copyright 1930, Hinze Ambrosia, Inc.

TO CLEANSE YOUR TYPE OF SKIN

normal skin:
Saturate absorbent cotton with Ambrosia. Wipe over face and neck, repeating until fresh cotton does not show soil. Then pour a little Ambrosia in the hand and pat over the face. Continue patting till dry to help skin absorb softening oils.

dry skin:
Cleanse as for normal skin. At night give dry skin added lubrication it needs by stroking on a softening cream. Soon skin becomes less dry. Then cleansing as for normal skin will keep it soft.

oily skin:
Cleanse oily skin frequently during the day with Ambrosia so clean pores can function normally. Rinse with cool water after each cleansing to stimulate circulation and remove surplus oil.



DOCTORS PREFER LIQUIDS FOR THOROUGH CLEANSING

notable women who use Ambrosia

MARILYN MILLER
ADELE ASTAIRE
FAITH BALDWIN
HELEN MORGAN
MRS. WILSON WOODROW
ANITA LOOS
MISS RUTH H. KRESGE
MISS MARJORIE DE L. OELRICHS

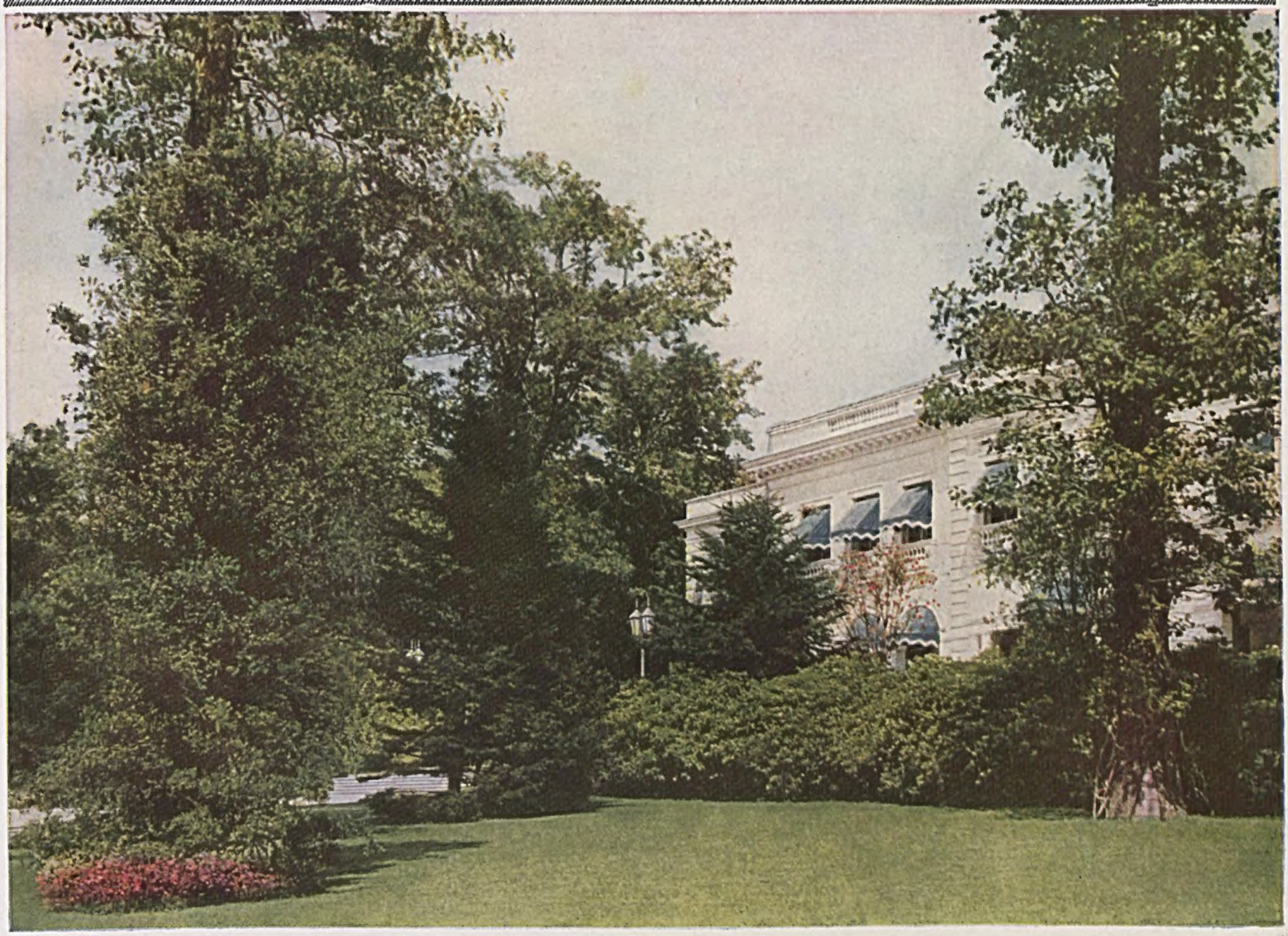
4 ounces, $1.00 **8 ounces, $1.75** **16 ounces, $3.00**

AMBRŌSIA

the pore-deep cleanser

1880 GOLDEN ANNIVERSARY YEAR 1930

DAVEY TREE SURGERY



Reproduction from a color photograph made on the estate of Walter P. Chrysler, Great Neck, Long Island, New York, by Wilfred O. Floing

© The D. T. E. Co., Inc., 1930

1,000 high-type scientifically trained experts serve Davey clients

Among prominent persons and institutions served by Davey Tree Surgeons are the following:

KEMPER MILITARY SCHOOL
E. PAUL du PONT
CATHEDRAL ST. JOHN THE DIVINE
SETH THOMAS CLOCK COMPANY
MAY IRWIN
MRS. JOSEPHUS DANIELS
PAUL SCHOELLKOPF
RAY LONG
WARDMAN PARK HOTEL
THOS. A. EDISON

JOHN DAVEY struggled through the first 21 years with only a few helpers in the practice of his new science of tree surgery. Then in 1901 he published his first book, "The Tree Doctor," illustrated largely with photographs made by his own hands.

From this point on, there was a gradual growth against difficult odds in the development of the human organization that was to carry on his work. Aside from the ordinary problems of developing a new business, there was the unusual task of pioneering a new idea. Gradually his organization grew to the point where his trained men must operate beyond his personal supervision. A resident school was necessary to give scientific training. And in the fall of 1908 there was established the Davey Institute of Tree Surgery, which remains to this day the only school of its kind in the world.

JOHN DAVEY
1846-1923
Father of Tree Surgery
Reg. U. S. Pat. Office

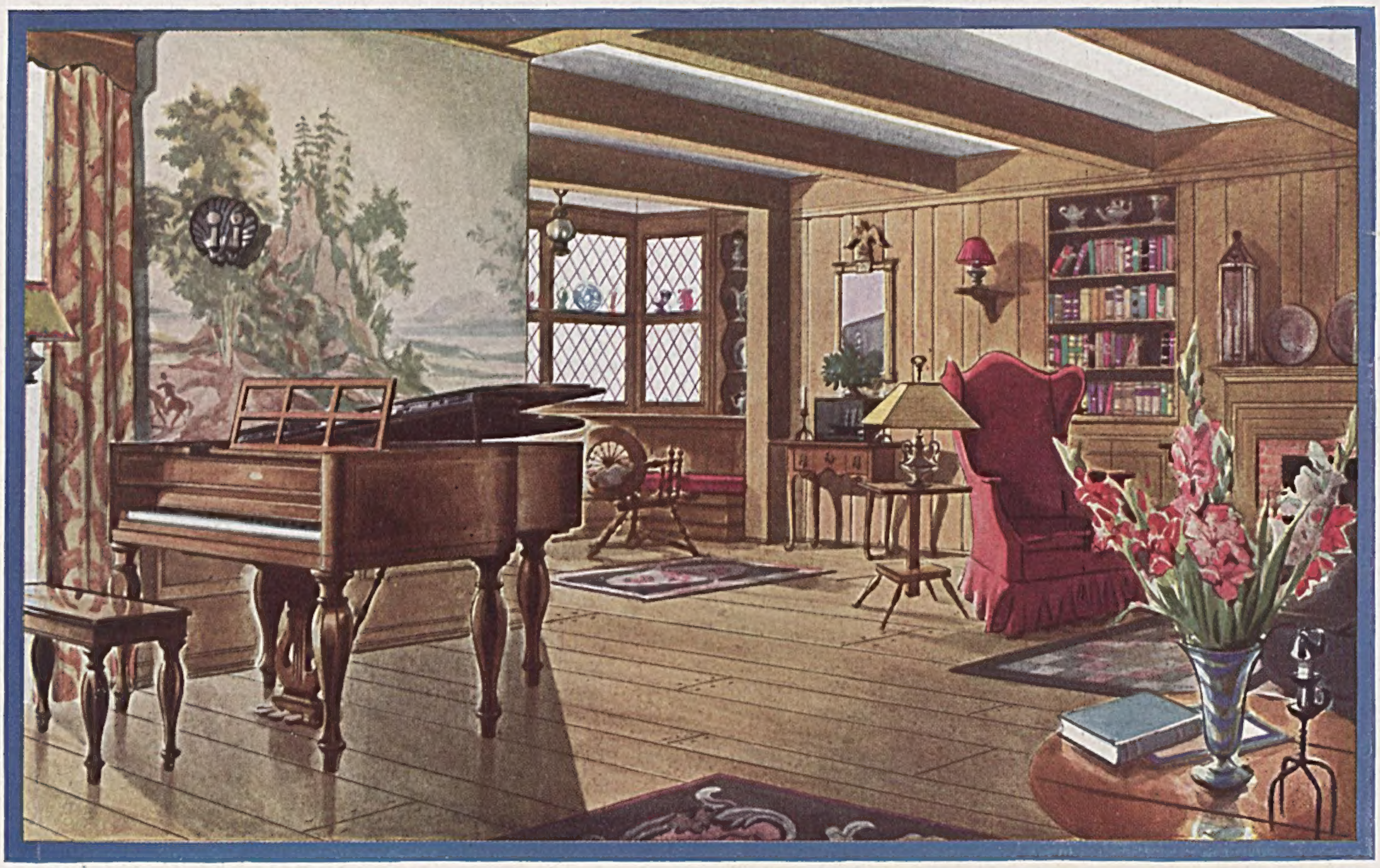
There are now 1,000 Davey Tree Surgeons carefully selected, trained scientifically. The organization includes some 1,300 people and did a business in 1929 of $3,250,000, serving 22,368 clients from Boston to beyond Kansas City, and between Quebec and the Gulf.

Send for nearest Davey representative to examine your priceless trees without obligation. Any necessary work will be done at reasonable cost. Davey service is local to you—Davey Tree Surgeons live and work in your vicinity. Write or wire Kent, Ohio, or telephone nearest branch office.

THE DAVEY TREE EXPERT CO., Inc., 390 City Bank Bldg., Kent, Ohio

MARTIN L. DAVEY, *President and General Manager*

Branch offices with telephone connections: Boston, Springfield, Pittsfield, Providence, Hartford, Stamford, Westport, Conn., New York City, White Plains, Patchogue, L. I., Hempstead, L. I., Albany, Syracuse, Rochester, Buffalo, Toronto, Montreal, Orange, N. J., Ridgewood, N. J., Philadelphia, Addingham, Pa., Germantown, Pa., Baltimore, Washington, Pittsburgh, Cleveland, Toledo, Columbus, Dayton, Cincinnati, Indianapolis, Louisville, Paducah, Ky., Detroit, Grand Rapids, Chicago, Oconomowoc, Wis., Minneapolis, Des Moines, St. Louis, Kansas City, Mo., Tulsa, Okla., New Orleans, Memphis, Nashville, Atlanta, Charlotte, N. C.



The Colonial Baby Grand, $2220, in an interior designed by the American artist, Walter Buehr. There are Steinway models inspired by all the notable periods of decoration

STEINWAY

THE INSTRUMENT OF THE IMMORTALS



Rachmaninoff says of the STEINWAY: *"I consider it to be perfect in every way."*

IT IS DIFFICULT to find anywhere in the civilized world a family of importance . . . a family of informed good taste as well as of authentic tradition . . . that does not treasure the gracefully significant work of art, a fine piano. The great masters of music, of course, from Wagner to Rachmaninoff, found in the Steinway the adequate instrument of genius. But there is more behind the fact of Steinway's presence in the most cultured homes than its magnificent history.

The Steinway brings a sure inspiration to the children's instruction, leaving their talents unhandicapped from the beginning by the distortive influences of less perfect instruments. The Steinway, with equal readiness, adapts its magic responsiveness and brilliance of tone to the needs of genius or to the inconsequential gaieties of the most light-hearted gathering. . . . And this almost human instrument charmingly surrenders to the private, brooding moments of life . . . those moments when the sensitive temperament, reckless of talent or the excluded world, dissolves itself for a rare interlude in the beguiling anodyne of some personal melody.

Because this finest of all musical instruments, the Steinway, ranks so high in the world of excellent things, it long has been looked upon as the exclusive possession of genius or families of wealth. This has kept many of those who most would enjoy the Steinway from considering its acquirement. But the fact is, that every family may obtain the Instrument of the Immortals on terms that will not overburden even the modest income.

A new Steinway Upright piano can be bought for a total as low as $875

Used pianos will be accepted in partial exchange. If there is no Steinway dealer near you, write for information to
STEINWAY & SONS, STEINWAY HALL, 109 WEST 57TH STREET, NEW YORK
As the Steinway is made in New York City, this price, naturally, must be "plus transportation" beyond New York and its suburbs

10% DOWN *balance in two years*

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